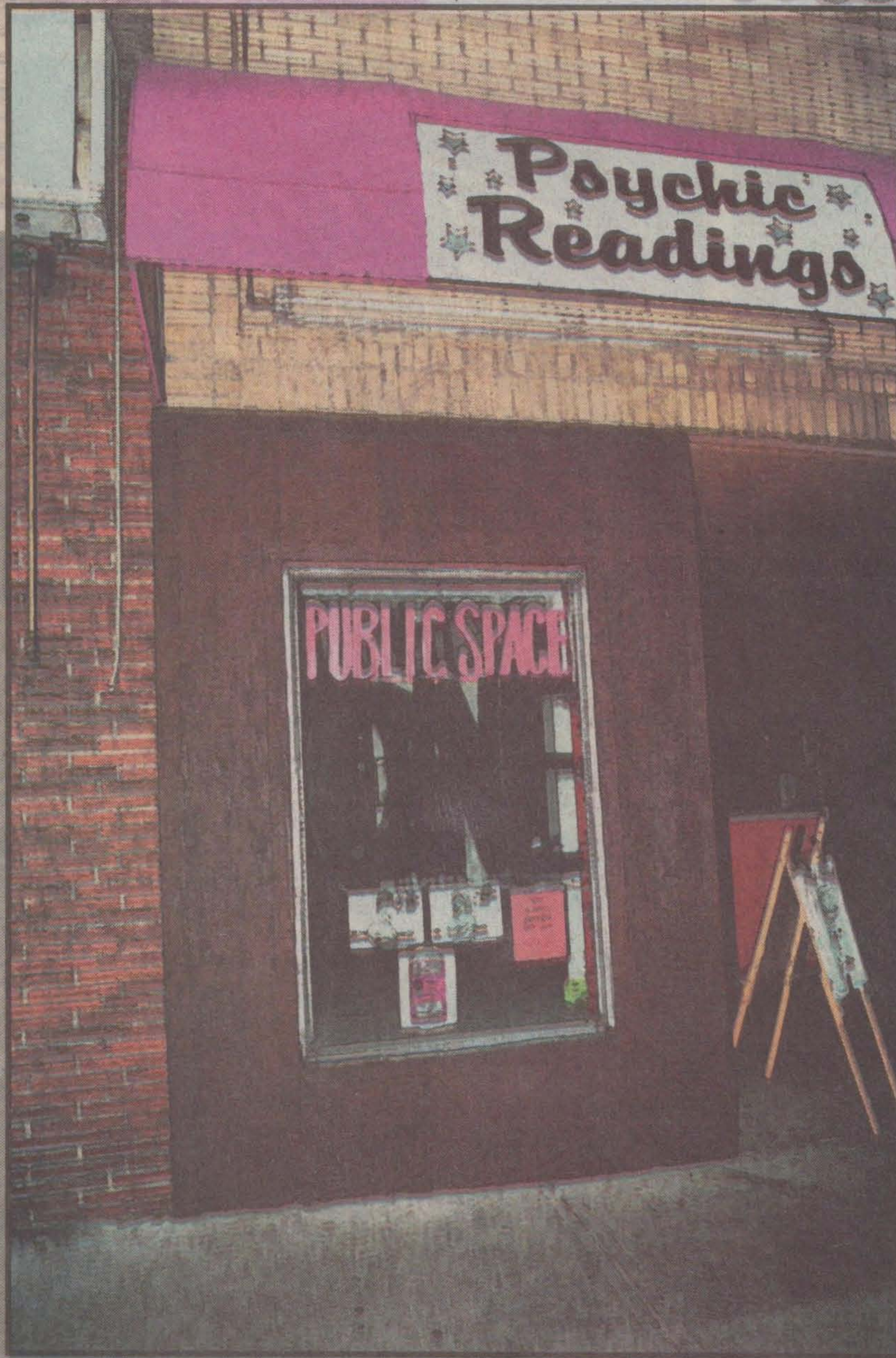


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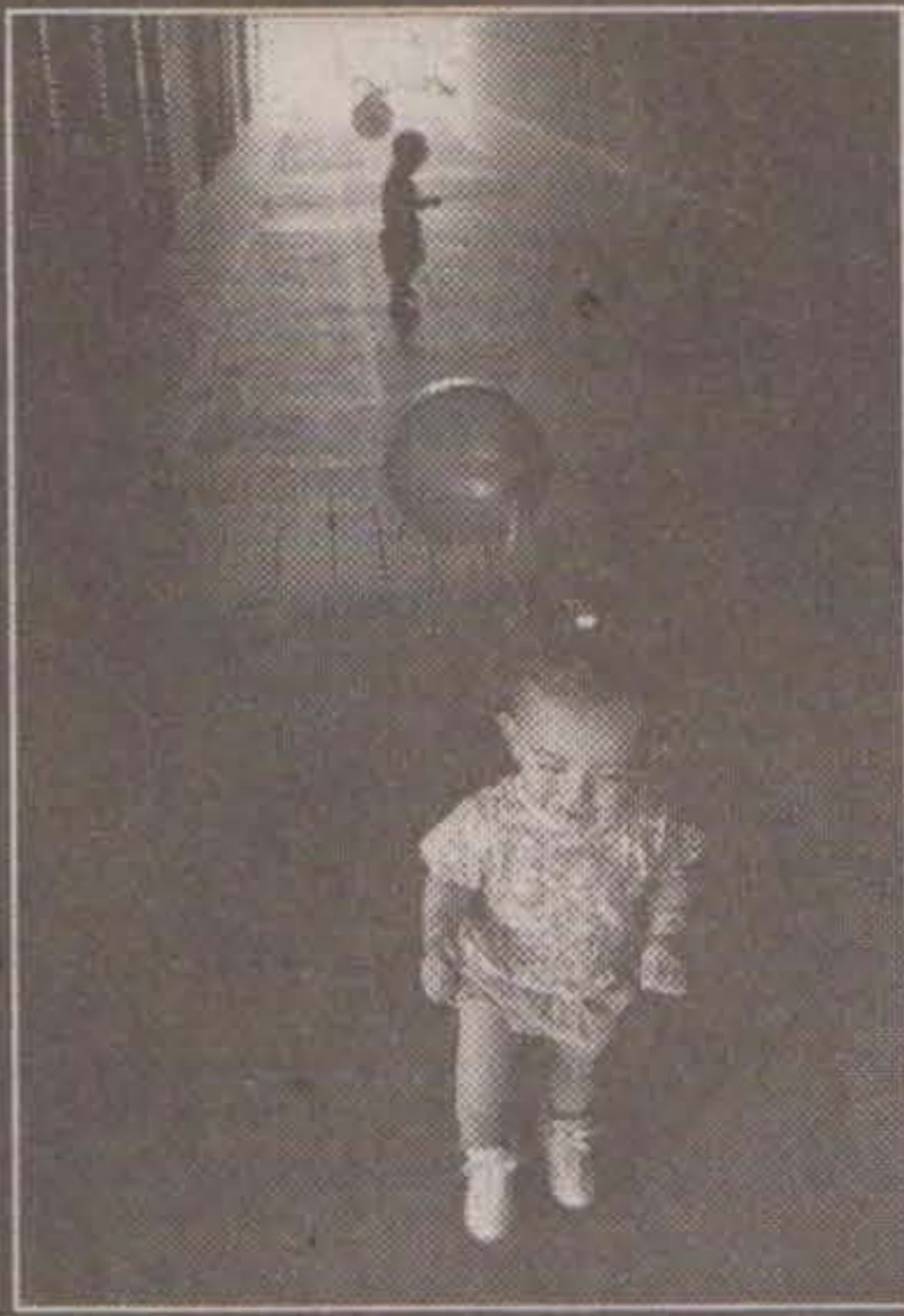
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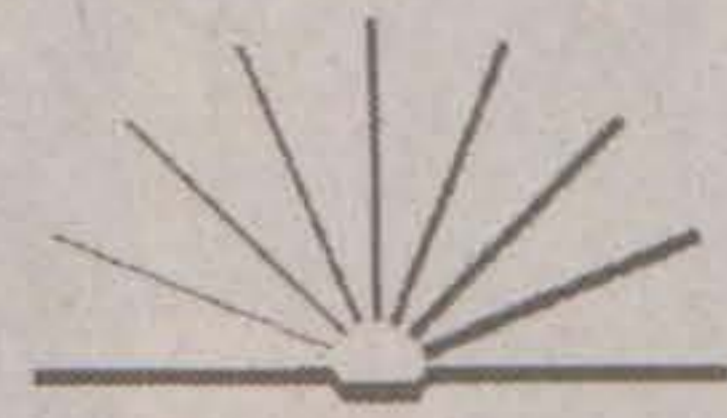
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One vote for Kucinich

If you haven't yet heard of Democratic presidential candidate Dennis Kucinich, it's probably because on week days, rather than attending fund-raisers and shooting commercials, he's been busy making his campaign platform a reality in the House of Representatives.

In 2001, Congressman Kucinich was busy speaking out and voting against the unconstitutional USA Patriot Act. Last November, he was busy organizing two thirds of House Democrats to vote against the resolution authoriz-

ing the invasion of Iraq. He's already introduced legislation that lays out in detail his plan for single-payer, universal healthcare. And today, while campaigning for the nation's highest office, he's actively continuing these and other fights in Congress as co-chair of the House Progressive Caucus.

Just this past week in the House, Kucinich released a letter asking Vice President Cheney to account for his role in using faulty intelligence to lead our country to war; spoke on the House floor about the need to work with the UN to replace US troops with an international peace-keeping force in Iraq; testified in committee on the dangers posed to

continued on page 21

Correction:

The story "Bottoms up: New treatment processes are improving Iowa City water" in the August Little Village contained several errors. The story incorrectly implied that Iowa City still draws water from the Iowa River. City drinking water is now drawn from a series of wells. Herbicides and pesticides are reduced through natural filtration in the new alluvial wells and completely removed by the new plant treatment filters. The EPA maximum contaminant limit for atrazine is 3.0

parts per billion (ppb). Iowa City's measurement for atrazine in June was less than zero. The city's new water sources and treatment processes have eliminated the chlorinous odor that had been experienced with the old water treatment plant. Finally, the Iowa City Water Division will not be changing the chlorine disinfection process any time soon, as recent studies have shown it to be a much more effective product without the taste and odor concerns of the past.

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THIS MODERN WORLD

by TOM TOMORROW

WHEN A FAMOUS ACTOR ENTERS THE POLITICAL FRAY, ALL BETS ARE OFF! AND SO, ONE CANDIDATE NOW DOMINATES THE CALIFORNIA RECALL RACE--



OTHER NEWS STORIES ARE VIRTUALLY IGNORED AS THE MEDIA FOCUS OBSESSIVELY ON THE COLEMAN CANDIDACY!

IN IRAQ TODAY, SOME SOLDIERS DIED OR SOMETHING.

IN MORE IMPORTANT NEWS, GARY COLEMAN WAVED AT REPORTERS TODAY FROM THE BACK OF HIS CAMPAIGN LIMO!



AND OF COURSE, THE PUNDITS CAN'T RESIST SLY REFERENCES TO GARY'S CINEMATIC LEGACY!

DOES "THE KID FROM LEFT FIELD" HAVE A CHANCE? IS HE "ON THE RIGHT TRACK"?

AND WILL CALIFORNIANS CHOOSE "GARY COLEMAN-- FOR SAFETY'S SAKE"?



INEVITABLE COMPARISONS ARE MADE TO THE ANOTHER ACTOR-TURNED-POLITICIAN!

PRESIDENT REAGAN WAS MARRIED TO NANCY REAGAN--AND GARY COLEMAN ONCE MET NANCY REAGAN! COINCIDENCE--OR DESTINY?



SURE, HIS DETRACTORS DERIDE HIS LACK OF EXPERIENCE--BUT ALL THOSE YEARS IN THE PUBLIC EYE HAVE TAUGHT HIM A THING OR TWO ABOUT HANDLING THE CRITICS!

I AM UNIQUELY QUALIFIED TO HANDLE CALIFORNIA'S BUDGET CRISIS-- HAVING DECLARED BANKRUPTCY MYSELF IN 1999!

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BUT WILL HIS CHARISMA AND FAME BE ENOUGH TO SWAY THE VOTERS OF CALIFORNIA? STAY TUNED!

YES, MR. COLEMAN IS A WORLD-FAMOUS ACTOR--BUT DOES THAT REALLY QUALIFY HIM TO BE THE LEADER OF THIS GREAT STATE?

WELL, ALL I CAN SAY IS-- WHAT'CHOO TALKIN' ABOUT, GRAY DAVIS?



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GO FISH

E.C. FISH

Surviving Campaign '04

The passing of Labor Day marks, traditionally if not officially, the start of the campaign season for the 2004 presidential elections. And by all indications, ladies and gentlemen, we are really in for it this time. The stakes for this election are exceedingly high, with the survival of American constitutional democracy itself conceivably on the table, and the incumbent administration, reportedly under the effective control of political advisor Karl Rove, has shown itself willing to stoop to any low, ignoring both common decency and, on occasion, federal law to bring its political enemies to heel. With a few bright exceptions the purported opposition Democrats have been far too busy trying to keep their names off “The O’Reilly Factor” and “The Rush Limbaugh Show” to have put up even token resistance. Worse, deliberate falsehood has become the currency of American political discourse—the fact that a majority of Americans believed that the Sept. 11 bombers were Iraqis, when in fact none were, becomes truly frightening when one contemplates those same Americans entering voting booths in 14 months. In the spirit of these times, what follows are a few suggestions for getting through the 2004 campaign with your sanity, and with any luck, our country, intact.

IGNORE JOE LIEBERMAN: Most Americans seem to be doing an admirable job of this so far. It was highly amusing to see in a recent poll that Lieberman, who if I remember correctly played a major role in an ongoing news story a couple of years back, was running third in name recognition among the announced candidates for the Democratic presidential nomination, behind Kerry and Dean in a tie for first. Lieberman, along with John Edwards and the rest of the Vichy Democrats of the Democratic Leadership Council, operate under the theory that electability involves running as a less extreme version of your opponent. This strategy, which they fancifully deem centrism, effectively means offering the Bush administration as little opposition as possible and offering the voters no real alternative whatsoever. Considering that what the incumbent offers in this case is the further erosion of civil rights, probable economic collapse, and a state of permanent warfare, offering real alternatives and real opposition seems pretty goddamn necessary. The DLC stakes its reputation on having gotten Bill Clinton elected in '92 and reelected in '96. They didn't—Ross Perot and Bob Dole did. So to hell with them.

KNOW A HYPOCRITE WHEN YOU SEE ONE: Several times over the course of the next 14 months you are bound to see a can-

The stakes for this election are exceedingly high, with the survival of American constitutional democracy itself conceivably on the table.

didate, candidate's spokesperson or surrogate from that candidate's party accuse an opposing candidate in aghast and offended tones of “partisanship” or “playing politics” with some issue or another. This person will be talking purest horseshit. Wake up, folks—this is politics, and it's played in a partisan system. Furthermore, this person will, in every case, be making this statement for partisan political gain. Ignore this person.

DON'T JUDGE IN ADVANCE OF THE FACTS: Another popular tactic in recent campaigns involves releasing through surrogate or press leak a particularly vile allegation concerning the opposition candidate, letting it stink under the kleig lights for a couple of news cycles, then publicly disavowing it with an accompanying statement disapproving of such dirty politics. This allows a candidate to both smear his or her opponent and declare him or herself above such things. Like most con jobs, this one only works if you let it. When faced with a politically damaging allegation, ask the following questions—“Is it true?” (it often isn't) and “Does it matter a good goddamn if it's true or not?” (it often doesn't).

ABANDON YOUR LITMUS TEST: I am sorry to say it, but in this election letting the perfect be the enemy of the good is a one-way ticket to political disaster. Whatever your pet issue, whatever your individual brand of identity politics, you must be prepared to compromise some or all of it next November. If it keeps you from the polls, or inspires you to cast a vote in protest, it will very possibly contribute to a second Bush term that will be bad for gays, Greens, the environment, the labor movement, and everything else under the sun—bad, in short, for the country, and probably for the rest of the world as well.

I could certainly go on, and in future columns probably will, but the general rules are pretty simple. Be informed. Don't get played for a sucker. Act like an adult. Make a rational decision, and act on it. Your future, in all likelihood, depends on it. **LV**



THOMAS DEAN

Long live Irving Weber

An Iowa City downtown gateway boasts a new piece of public art. At the corner of Iowa Avenue and Linn Street, a life-sized bronze statue of Irving Weber waves his hat in greeting to newcomers and old-timers alike.

The sculpture—created by Doris Park and Steve Maxon of Kalona's Max-Cast, sponsored by the Iowa City Host Noon Lions Club, and dedicated at the Irving Weber Festival this past month—is a piece to celebrate. It is significant not only because public art serves our aesthetic life through the commons but also because it honors an important community member who is no longer with us, and who will remain with us, I hope, forever. Anyone who has lived in Iowa City for even a short amount of time knows who Irving Weber was—the city's official historian, a man of generous talents and long memory who has helped define our community for over a century now. His historical columns from the *Iowa City Press-Citizen* remain in circulation through the Lions Club reprint books, an elementary school is named after him, and an annual community festival honors the local heritage he preserved.

Our community identity is bound tightly in our own people. That may seem obvious, but too often we forget it. In a nationalized and globalized world, striving for cosmopolitan coastal chic often trumps homespun heritage. We lose something profound and fundamental to our character if we dismiss the local as yokel.

The Irving Weber statue also reminds us of an important principle in the construction of place, a principle all too often scorned and forgotten: longevity. There is truth in the cliché that we live in a “mobile society.” Countless histories of our nation sound the note of the ever-moving frontier and the restless pioneer as essential icons to our national character, for good and ill. Moving up and out, to the big city, to the coasts, even out of the country, remain signs of success for our young people. The fact that the average American changes jobs, careers and residences with increasing frequency often is a point of pride more than a sad fact. Certainly our society, and our individual communities, are stronger for the freedoms, economic success and cultural understandings that come from the mobility of its members. But without a significant countervailing element of longevity, we only preside over the dissipation of place, and that can only lead to a damaged people. Writer Wendell Berry reminds us that intergenerational continuity and local history are the essences of community. He notes that the interruption of successive generations in one place, “ramifying through a community, destroys the continuity and so the integrity of local life. As the children depart, generation after generation, the place loses its memory of itself, which is its history and its culture. And the local history, if it survives at all, loses its place.... Lacking an authentic local culture, a place is open to exploitation, and ultimately destruction, from the center” (*What Are People For?*, pp. 165-166).

Irving Weber, by contemporary measures of success, might be considered a failure by many. That's tragic. Mr. Weber was born in Iowa City, raised as a child here, received his college education at

What might your own high school classmates think of you if that were your resume? Never got out of town, huh? Must be a loser. But I can't think of anyone who would dare call Irving Weber a “loser.”

The University of Iowa, led a successful business career in Iowa City, contributed his time and talents to our town throughout his life through generous service, served his community in his later years with his first-hand historical accounts of our town in the local newspaper, and died here. What might your own high school classmates think of you if that were your resume? Never got out of town, huh? Must be a loser. But I can't think of anyone who would dare call Irving Weber a “loser.” And our reverence for him is steeped in his life-long residence in and service to Iowa City. We need to capture that reverence for longevity and make it a principle of place-making and pride in our communities.

I came to Iowa City in the latter part of the 1980s to attend graduate school at The University of Iowa. Reading Irving Weber's columns in the local newspaper, I marveled at the octogenarian's historical memory and his gifts to the community. Although not a trained historian by academic standards, he wrote a kind of invaluable history that no college professor could possibly recreate. Having lived what he talked about, having familial proximity to decades before he was born (his ancestors first came to Iowa City in 1839), and having written out of love rather than ambition, Weber brought an authenticity and vitality to his history that more than makes up for what he may have lacked in methodology.

Although I have learned that I can never truly say “never,” I can say that I have no intention of leaving Iowa City, and that I have every intention of growing old here. I don't see that as a failure of ambition in the least. I do value, very much, my experiences in several different places. Those experiences, of course, have made me a better person and a more aware individual. But I'll never be a 96, year resident of Iowa City, or any community. It's too late for that (and I don't know if I'll make it to 96, period). But maybe I can get 40, possibly 50 years. That's a long time to learn about Iowa City, to write about it, to live in it, and to provide service to it. I hope Irving Weber would be proud of such intention that I can make, and I hope I honor his legacy with even a fraction of the commitment and love that he gave to this town and its people. Whenever I pass through the intersection of Iowa Avenue and Linn Street, I am happy to return the gesture of welcome that Mr. Weber offers us with his tipped bronze top hat. LV

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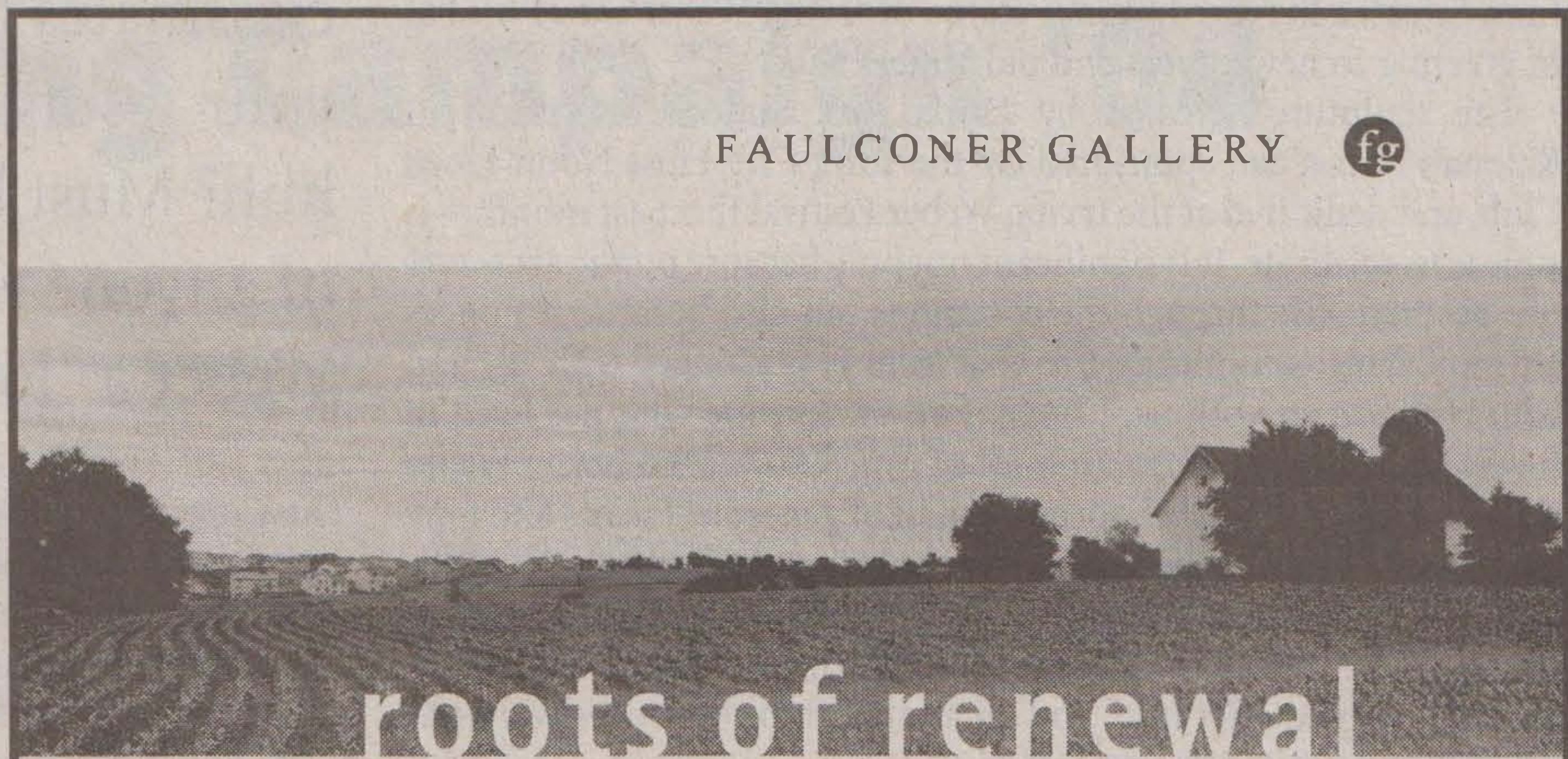
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Image: Chris Faust, *Approaching Development, Apple Valley, MN, 1993*
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GRINNELL COLLEGE

Takin' it easy south of the DMZ

In the middle of July, a woman took her two young kids onto the balcony of her 17th-floor Seoul apartment. First she threw one, then the other over the side.

Then she jumped herself.

No, she was not worried about the nuclear crisis with North Korea or the Communist state's periodic threats to turn the south's capital city into a "lake of fire." A reader of American newspapers could be excused for wondering. It's easy to forget that the coverage, rife with overheated rhetoric and the belligerent speculations of spooks and politicians, is more reflective of fears in Washington than anywhere else. After awhile, you get the impression that the whole peninsula is tinder just waiting for a spark.

Truth is, the woman was broke.

I'm as guilty as the next person for seeing Korea not as a real place populated by real people, but as a past and potential warzone. Before arriving here in May to teach, I was an editor at a daily newspaper and part of my job was to scan the wire for photos. The only images datelined Korea were of anti-American protesters, mostly students wearing bright red headbands and defiantly pumping their fists. They seemed to hate us as much as the commies—naturally, my curiosity was pricked. Although my moving to South Korea was entirely by accident, I nevertheless hoped for the thrill of a political hotzone, like what P.J. O'Rourke found back in 1987:

"When the young man bit off the end of his finger and wrote the name of Kim Dae-jung in blood on his white anorak, then I knew for the first time what it meant to be a foreign correspondent—I mean, here was something really fucking foreign."

What I got instead was Daejeon.

News is never made in Daejeon, a city of a million and change two-and-a-half hours south of Seoul. People are too busy building stuff. The neighborhood where I live with my girlfriend, Kate, in the city's western district, has existed for only three years. The bland gray apartment buildings that dominate the skyline are new, so are all the restaurants, the supermarket, the Dunkin' Donuts, the Baskin Robbins, the seemingly endless number of karaoke bars and all the Internet game rooms. The 20-plus church steeples are new, most of them sprouting from flat commercial roofs and all flashing identical red neon crosses. The schools are new, and so is the after-school institute where I daily navigate kids through the differences between l and r, f and p.

My boss is Mr. Hur, fat and 50s-ish, who likes to dandy himself up in matching linen shirts, pants, suspenders and short-sleeved jackets. He took Kate and me out for dinner one night shortly after our arrival, and in the darkened restaurant-bar he guzzled cheap Korean liquor (called soju) and warned us against putting much stock in any anti-Americanism we might encounter.

"Young people not remember war," he pronounced and then wiped his mouth. "They not remember what America did for us."

Indeed, there was a moment early in the Korean War when a teary-eyed South Korean president, Syngman Rhee, grabbed the hand of American Gen. Douglas MacArthur and said, "We love you

as the savior of our race." That was when the per capita income was \$80, on par with, say, the Sudan. Nowadays, through a combination of grit, luck and an almost obsessive single-mindedness, Korea is the 11th most powerful economy in the world. Babies exit the womb chattering on cellphones.

And they're not talking geo-politics.

When I read in the *New York Times* about the Bush administration's recent decision to gradually reposition American troops off the DMZ—a decision that, in the context of the current tensions, Koreans have every reason to be anxious about—I mentioned it to a Korean coworker. She looked at me blankly. Then she spoke briefly in Korean to another coworker, who shrugged her shoulders. Then

When I asked a coworker about anti-Americanism among South Koreans, she answered with a question: "What do Americans think about Korean women? Do they believe we are beautiful or do they think we smell too much like garlic?"

they both looked at me and shrugged their shoulders.

"I did not know about this," Coworker 1 explained with a non-committal smile.

Young Koreans are not so different from Americans in this respect. Economically speaking, they can afford not to care.

On another occasion, when I asked a coworker about anti-Americanism among South Koreans, she answered with a question: "What do Americans think about Korean women? Do they believe we are beautiful or do they think we smell too much like garlic?"

For all that, the Korean economy has yet to fully recover from the Asian financial crisis of the mid-1990s. This, and not North Korea, is what people seem to be most worried about. When I bring up the rash of kidnappings this summer in Seoul, heads turn. In separate incidents, several young women have been snatched for ransom—and in a couple cases killed—by people attempting to pay off their credit card bills. In a conservative nation with very little crime to speak of, this has not been casual news.

And, of course, mothers are hurling themselves and their children off 17th-floor balconies.

Mr. Hur, for his part, counsels leisure as a surefire antidote to politics and hard times. "Have a lest," he tells us each Friday night on his way out the door. "Take it easy."

Once, in the middle of a conversation I believed to be about one of South Korea's most notorious dictators, he veered off into a description of the sparkling river that cuts through his hometown. With a big smile, he stretched his hands out in front of him. "Tell me," he said. "Do you like pishing?" LV

555 FUN THINGS TO DO

Public Space ONE (a bunch of hyper-creative idealists turned loose in a place of their very own) may just amount to an Iowa City renaissance

Adam Witte

Dave Strackney's stringbean body fills out a vintage T-shirt like a coat hanger. Chicken legs stick out of baggy jeans, blonde shaggy hair sprouts out from under a John Deere cap cocked 45 degrees to port, fresh Adidas bounce on the carpeted floor. Strackney's surroundings are no less eclectic. Public Space ONE is a huge cavern of a room above the Deadwood Tavern in downtown Iowa City. The walls are mostly cheap pegboard, hastily painted. Covering them is an assortment of artwork defining the spectrum between high and low. Crisp black and white photographs of Italianesque piazzas hang next to a breakfast still-life à la Roy Lichtenstein, which hangs next to a realistic pencil sketch of Christina Aguilera—all by local artists.

"Hey, come on in!" Strackney calls to anyone who hesitates at the door. Get them up here for any reason, Strackney explains: chess tournaments, MarioCart playoffs, the promise of the "Psychic Readings" awning—whatever. Just get them up here—then you can convert them.

Not that Strackney considers himself the voice of Public Space ONE. He wants me, you, everyone to understand: Public Space ONE is just that, public, which means no one is in charge, least of all him. Sure, he helps make the work schedule and coordinates when and how performances will happen, but that doesn't make him the boss.

"I'm just an..." Strackney looks above, searching for the words, "...efficiency coordinator." A subsequent expression shows that this was definitely not the right combination of words, but he shakes it off. "It is important to feel ownership to achieve equality. People need to work together—no one owns this, it belongs to everyone willing to put into it."

Which might make him sound a little like a cross between a missionary and a used car salesman. And he might be if his smile weren't so genuine, the spark in

"This is where I live now," Ptacek says, like one trying to explain to a toddler why clouds are white. "The university assumes that the university is all that a student needs, but there is a whole town I'm interested in participating in. Most college kids don't invest in the town, but Public Space ONE is a way to bridge that gap, to give back."

his huge blue eyes so sincere, his manic energy so contagious. It is this energy that has allowed Strackney to give power away, helping transfer decision making from one person (lately, him) to committees headed by volunteers dedicated to helping others reach their artistic goals; a sort of power struggle in reverse. If he is not the leader of this Public Space ONE, then it is safe to say he is the embodiment, the poster child, the mascot.

Strackney regards the strange but energizing mix of artwork filling the walls.

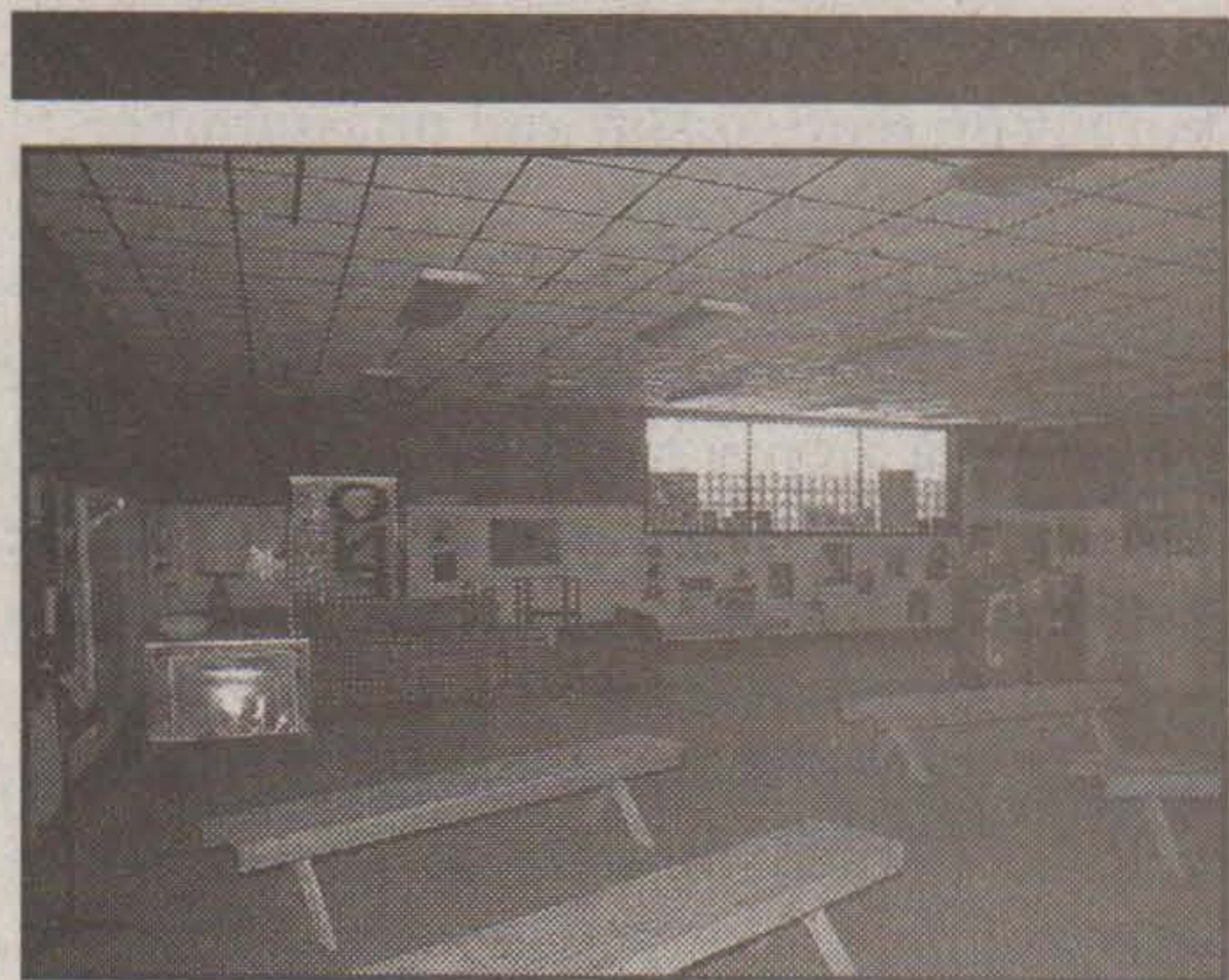
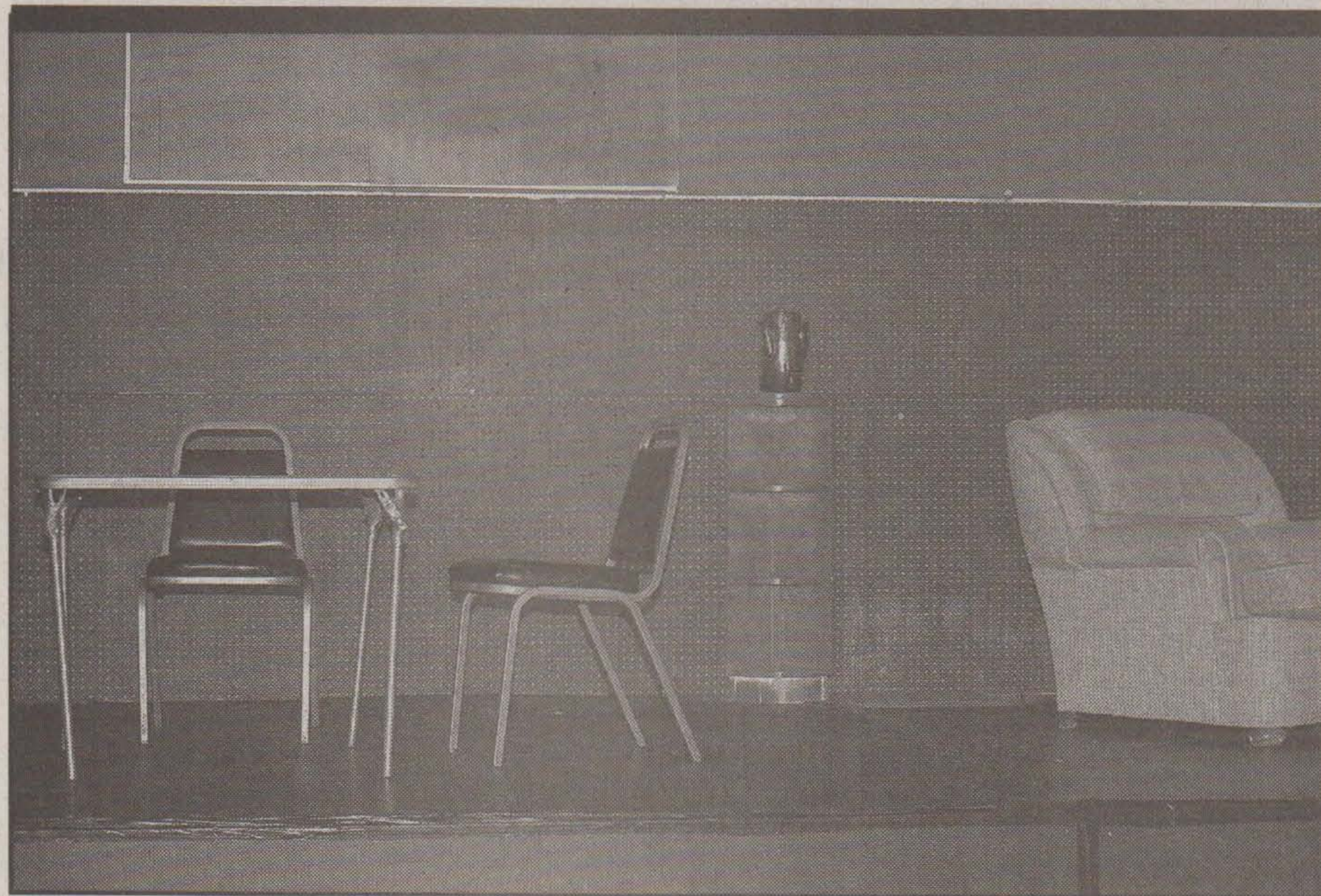
"We're an art gallery of motley degrees," he concedes. Even as the words leave his mouth, he pounces on them, taking them back, making them what he meant to say. "But it is honest." He points to the pencil

sketch of Aguilera. "Sure, it is pop idolatry by a 14-year-old, but it is sincere, not kitsch or ironic."

Strackney, a recent University of Iowa graduate with a degree in Fine Art, knows the perils of kitsch and irony mistaken for depth or wisdom. He remembers the last day of his last painting class, sitting in a circle critiquing final projects and how he encouraged his classmates to bring their paintings to show at Public Space ONE, or any local gallery, to not hide them away in their portfolios. He remembers the graduate teaching assistant's curt smile and pretentious dismissal. No, Dave Strackney would prefer an honest to goodness Aguilera doodle any day.

A second-hand magazine rack is stuffed with 'zines, self-produced magazines formatted with glue and scissors, and published via Xerox. 'Zines are the manifestos and communiqués of the DIY ("Do It Yourself") movement. Many here are local, like *Cornfed Hussy* or Bradley Adita's *A Day in the Air*, but others come from all across the nation. Bookshelves flanking the magazine rack house the few dozen used hardbacks that have been donated to Public Space ONE's retail concern. A clothes rack holds several T-shirts sporting logos of local bands. A stack of compact discs by local artists sits next to a smaller stack of local demo tapes produced in basement four-track studios.

Though the space of Public Space ONE might look a little shabby, the philosophy behind it is what's so exciting to those who participate. It is the very idea of what they are trying to do here that makes it special, inspiring, indefatigable. Public Space ONE might just be trying to buy back the soul of Iowa City—could be giving it away for free to anyone who wants it—and Strackney is betting he and his cohorts might just get away with it.



Room to move: The space at Public Space ONE. Scot West and Aprille Clarke prepare a performance of Clarke's play, *The Stabbiest Mexican*.

First things first

But we are getting ahead of ourselves.

In the beginning, there were Spencer Griffin and Paul Rust, two students in the UI graduate playwriting workshop. Wouldn't it be cool, they thought, to each write a play, then swap and direct the other's? Griffin wrote one called *Making Out With Spencer Griffin*, and Rust wrote another called *The Garvey's*. Auditions were held and all was ready, except for one thing: There was no theater. Even graduate students, must pay hundreds of dollars to rent out theater space for extra-curricular performances. Other local theaters had their spaces booked solid with their own performances and practices. Griffin and Rust's plays might have closed even before rehearsals began, if they hadn't noticed the "Space for Rent" sign above the Deadwood.

The space, one-time home of BJ's Records and more recently the coven to a psychic reader (whose awning still hangs above

the door), had been vacant for some time. The pair approached Jim Bell, owner of the building, and asked to use the second-floor space for their one-time play experiment. Bell agreed, but as rehearsals progressed, Griffin realized that this was more than just a hunch—Iowa City needed a more permanent space like this, one devoted to showcasing performance ignored or underfunded and slipping through the cracks between the university and the city.

"I believe that an artist will not grow unless his or her work is received by an audience," Griffin explains. "Now, that audience can be just one person or it can be 100 people, but it must be made public. We wanted Public Space ONE to foster artistic development by allowing artists of all expertise the ability to showcase their talents."

Griffin took his idea to friends in The James Gang, a group of individuals in Iowa City committed to raising awareness

and opportunities for local action and involvement. A riff on the outlaw bandits of the Old West, the name also refers to 19th-century philosopher William James, who, among other things, urged action in the face of paralyzing contemplation. Just do *something*, might be the best modern translation.

The James Gang took this motto to heart, looking for pragmatic opportunities to help others share their creative endeavors, from sponsoring a short film festival to planning the weekend-long Exodus Music Festival. They all agreed that what Griffin had stumbled onto was more than just a one-time answer to a one-time performance space shortage—it was a breakthrough. Griffin approached Bell again, this time with fellow James Gang-member Miguel Soria in tow, and asked another favor: How about instead of lending us the space once, you give the space to the community through us? Like, you know, for free?

"It is such a huge gift, but also a responsibility. We owe it to [Jim Bell] to put effort into it, to earn the gift. None of us will ever get paid, but we have to pretend to be paid, to put that kind of work into making this an indispensable asset, something people will be pissed if it closes."

—Dave Strackney



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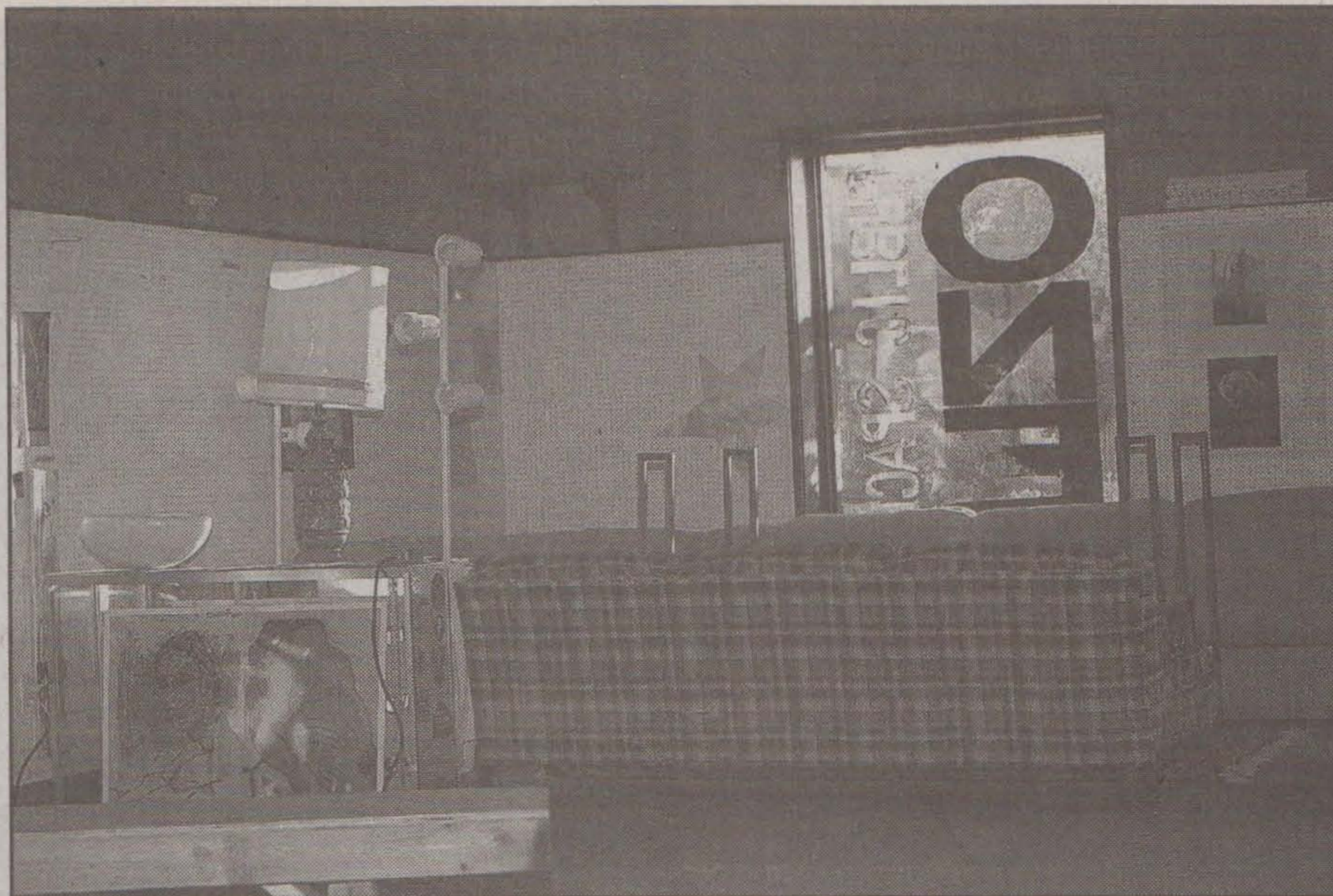
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What's a freshman to do?

Naomi Klein writes in *No Logo*, her best-selling critique of the modern culture of consumerism, "Malls have become the modern town square." Before the advent of malls and musak, people gathered in public space like town squares and parks to debate, discuss, meet and greet. But the so-called commons have been increasingly supplanted by private, consumer-driven spaces owned by the few. As the shape of our public space changes, argues Klein, so does the style of our activity. You might hang out in a mall, but can you create art there? Spark a debate? Stage a play?

And what better symbol for this loss of the proactive impulse, symptomatic of the loss of public space, than Iowa City? A downtown once vibrant with any number of independent stores and personalities has been slowly bleeding dry, losing its population to the lure of free parking and air-conditioned convenience. Stores close, the community takes their business to the mall. Bars replace boutiques, and soon drinking and shopping pass for culture. Options become limited, and to the uninformed, invisible.

"I asked my resident assistant what there was for a freshman to do on a Friday night, and he said he didn't know, that I should go ask the hall coordinator," Steve (Steve-o) Ptacek recalls. "So I asked the hall coordinator and he said he didn't know, that I should ask the supervisor. So I asked the supervisor, and he said, 'You could go swimming at the Fieldhouse.'"

Ptacek smiles at the memory. For a person so involved with making other people laugh, he doesn't seem to give himself over easily to guffaws. He shakes his head, smiles and leans far back into the corner couch at Public Space ONE, exhaling silent chuckles through his nose. His black clothes and hair

cut a dramatic contrast with his pale skin, but his presence is soft and unassuming.

"I hate swimming."

Convinced there was, had to be, something out there, Ptacek began to search the campus for things to do. He discovered No Shame, Friday's midnight open mike at the UI Theater Building, but what to do the six other nights of the week?

"A friend of mine, Arthur Stewart, said he wanted to start an improv comedy troupe in Iowa City," Ptacek recalls. "We were both freshmen and feeling that hierarchical We-Are-Freshmen-Thus-We-Can't-Do-Anything thing." Taking matters into their own hands, the two started a comedy troupe called Paperback Rhino. They began to collect interested friends but could find nowhere to practice or perform. For months, they hijacked the floor lounges in the Currier and Daum dorms until ("By magic," according to Ptacek) they crossed Spencer Griffin's path. Griffin offered them some time at Public Space ONE, and they jumped at the chance.

At first, the audiences were small, the donations enough to cover their bottled water, but over time the turnout began to swell, until the last show before summer break had people standing in the aisles to watch the first ever Paperback Rhino Competitive Improv Triathlon.

"We had never done anything that size," Ptacek says. "We had never done competitive improv. We had no idea if we'd be able to."

As Paperback Rhino began to flourish, Ptacek spent more and more time at Public Space ONE. He took a role in a play produced by Griffin. He wrote and directed a play for the Eleven Minute Play Festival, Public Space ONE's Spinal Tappian trump to the theater department's Ten Minute Play

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Festival ("Ours Goes to Eleven"). Eventually, Ptacek volunteered for retail hours, manning the desk a few times a week. As summer approached, his choice seemed easy.

"This is where I live now," Ptacek says, like one trying to explain to a toddler why clouds are white. "The university assumes that the university is all that a student needs, but there is a whole town I'm interested in participating in. Most college kids don't invest in the town, but Public Space ONE is a way to bridge that gap, to give back."

But it wasn't always so well thought out.

Saint Jim

"There was this rag-tag, sort of discombobulated idea of 'Well, we'll have this space, and people will, like, do stuff, and we'll just open the doors...'" Strackney gestures and rolls his eyes to show how comic it all seems now. "But Jim Bell said, 'Alright, well, let's try it,' and..." Strackney gestures wide, indicating the art on the walls, the 'zines in the news rack, the stage where already 15 performances have opened, "...it sort of just happened."

Which is not exactly true. Bell's donation of the second floor is no small gift considering rent for a similar space in downtown Iowa City could run a few thousand dollars



"It's a love story about how love conquers all—how you've got to do what you love, whether it's cutting people up or loving people who cut people up."

—Scot West

a month, not to mention the cost of utilities, which Bell has also agreed to donate.

"By creating this public space we are actually building bridges between artists and audiences, between people and communities, between you and yourself," Spencer Griffin explains. "And really, we have Jim Bell and the Deadwood to thank for that. He is the reason Public Space ONE is not just a slogan, and for that we should all be grateful."

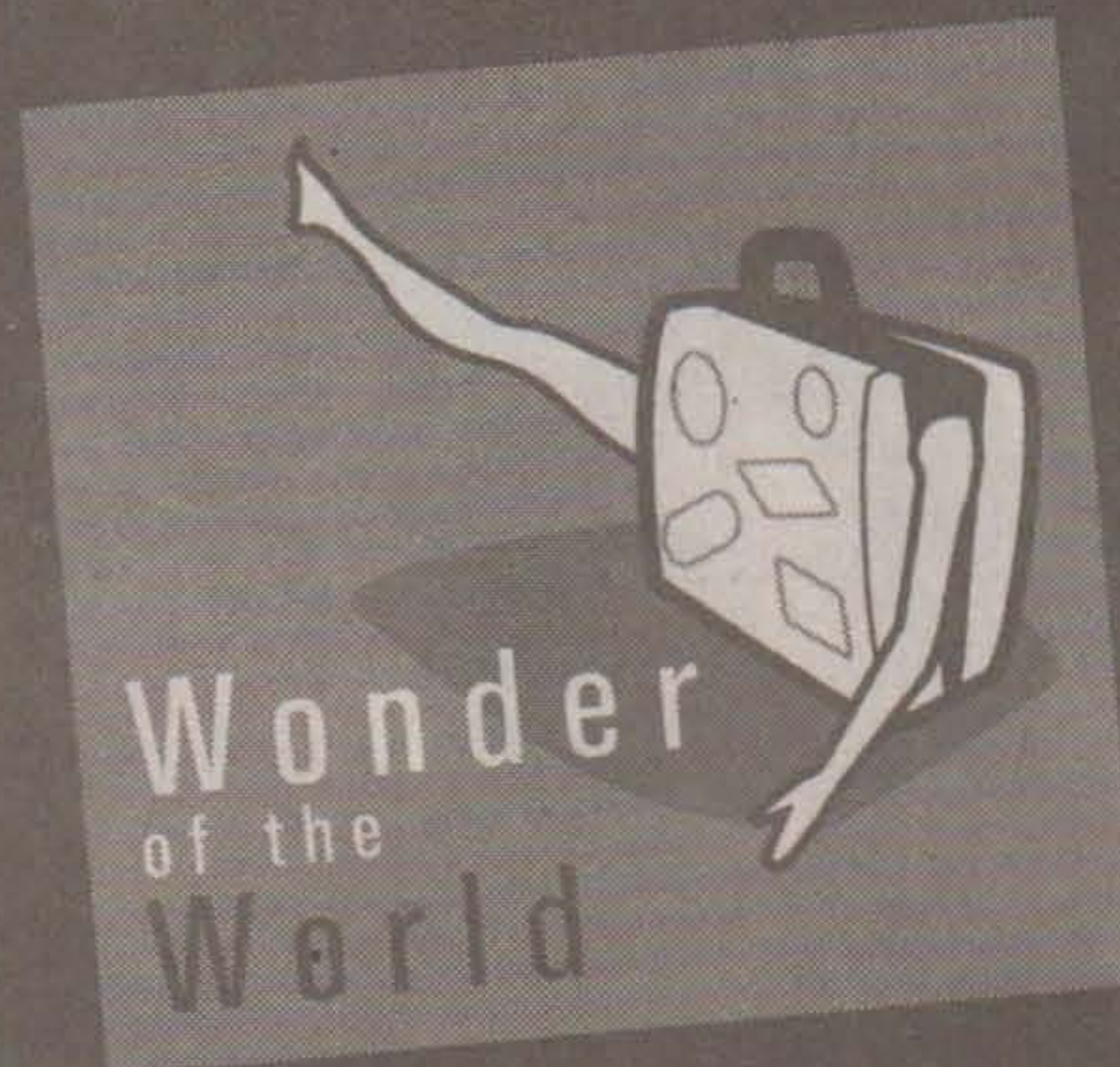
"It is such a huge gift, but also a responsibility," agrees Strackney. "We owe it to [Jim Bell] to put effort into it, to earn the gift. None of us will ever get paid, but we have to pretend to be paid, to put that kind of work into making this an indispensable asset, something people will be pissed if it closes."

After getting Jim Bell's initial approval,

Griffin, Soria and the rest of the James Gang, and their like-minded compatriots, had many hurdles to jump. To begin with, there was nothing but space in Public Space ONE. "When we first co-opted the space, there was no place to sit, as in: no chairs," Griffin says. "How were people going to watch these performances? Forrest Meggers [a UI graduate student in engineering] designed a bench for us. About eight of us over two days brought tools and energy to the back room of [Public Space ONE]. There, while listening to an Iowa football game, we constructed those benches."

It's a love story

And it is on one of those very benches that Aprille Clarke now sits, watching intently the rehearsal of her play, *The Stabbiest Mexican*, a musical comedy musing on the life of serial killer Richard "The Night Stalker" Ramirez. In this scene, actor Scot West, playing the killer, delivers a soliloquy on the metaphorical interconnection between Dr. Phil, Old Yeller and mosquitoes. As West delivers his lines, Michael Tabor (playing Ramirez' friend Jesus "the Slicer" Belén) hums the "Star Spangled Banner," hand over heart.



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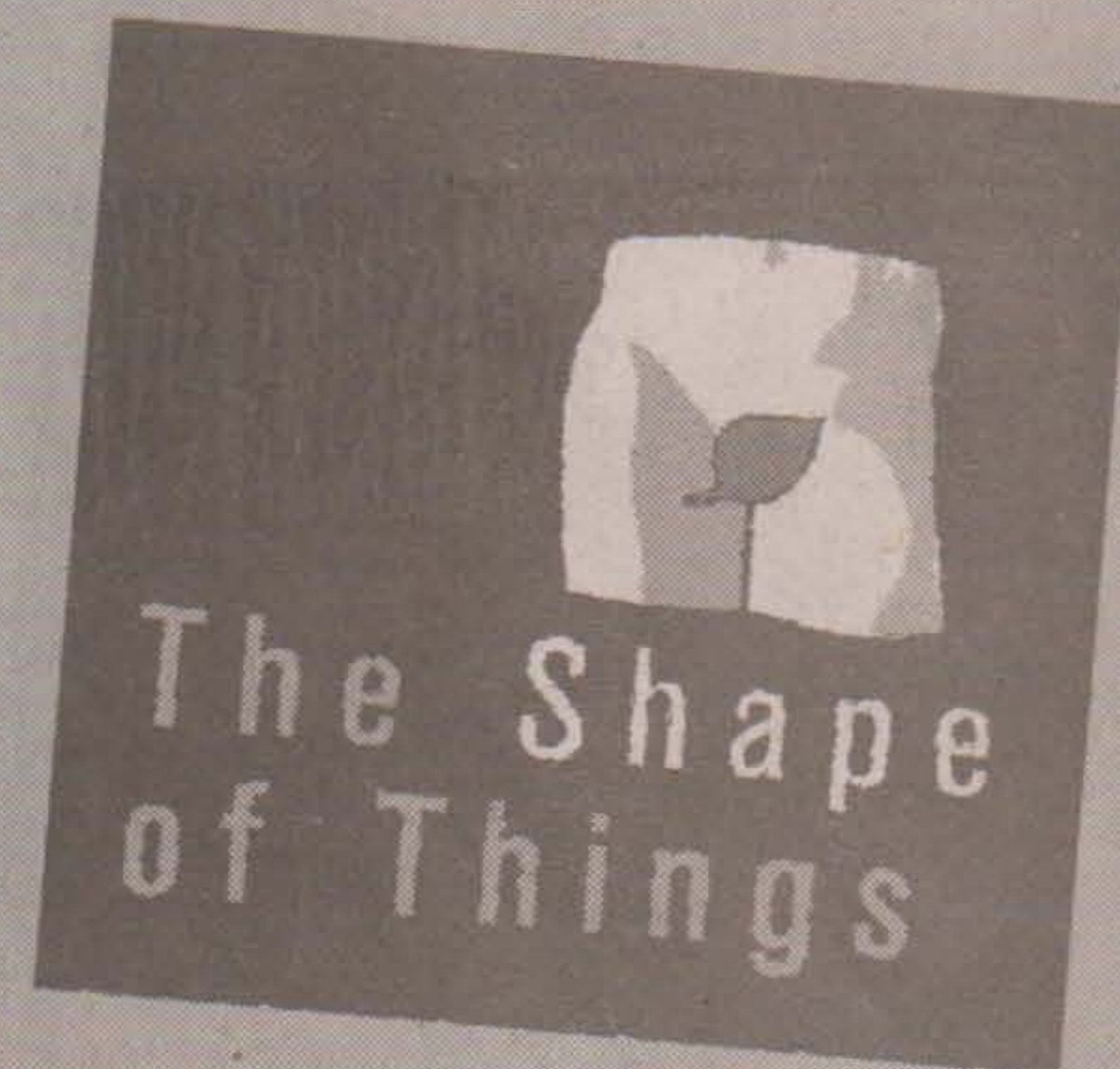
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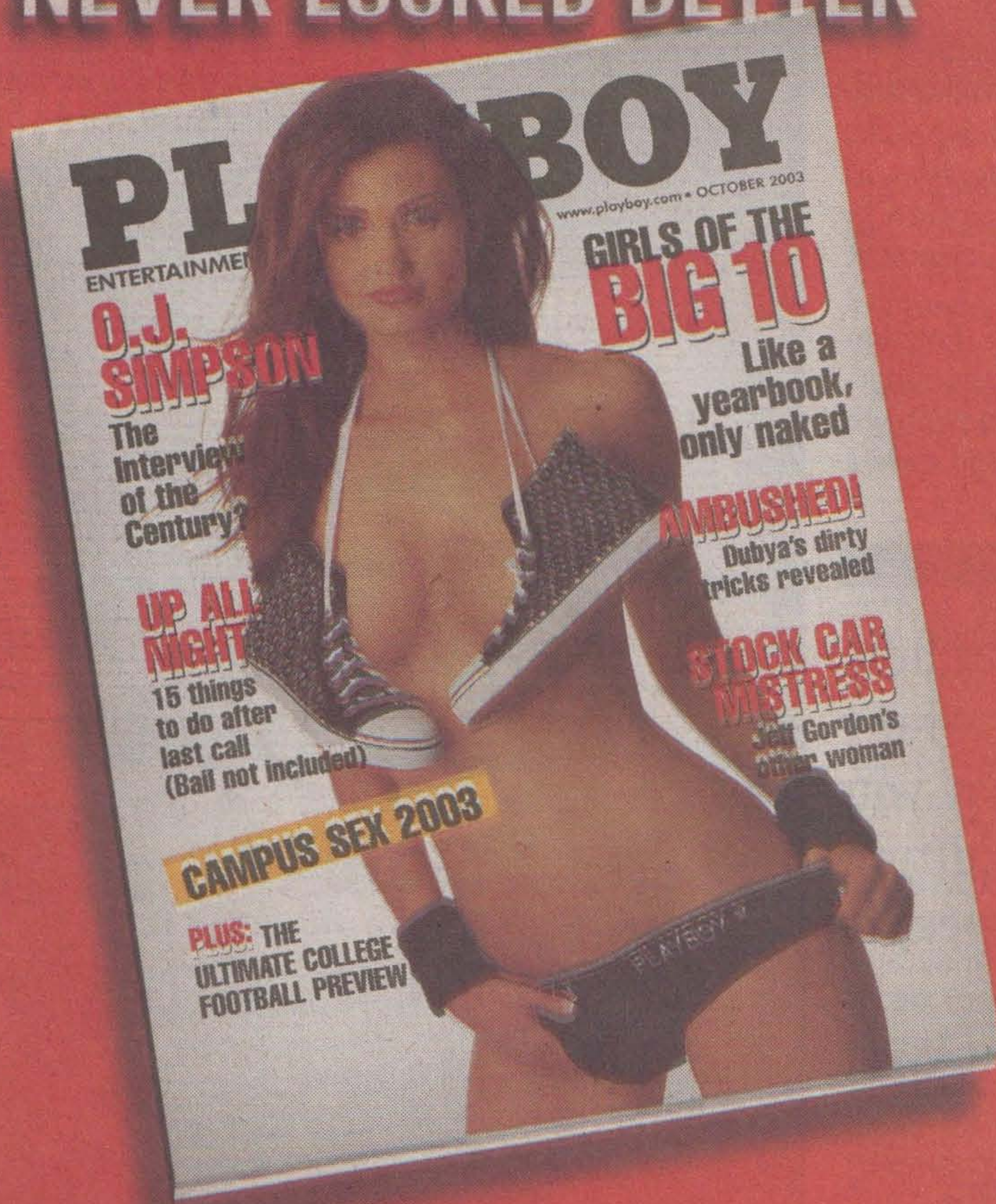
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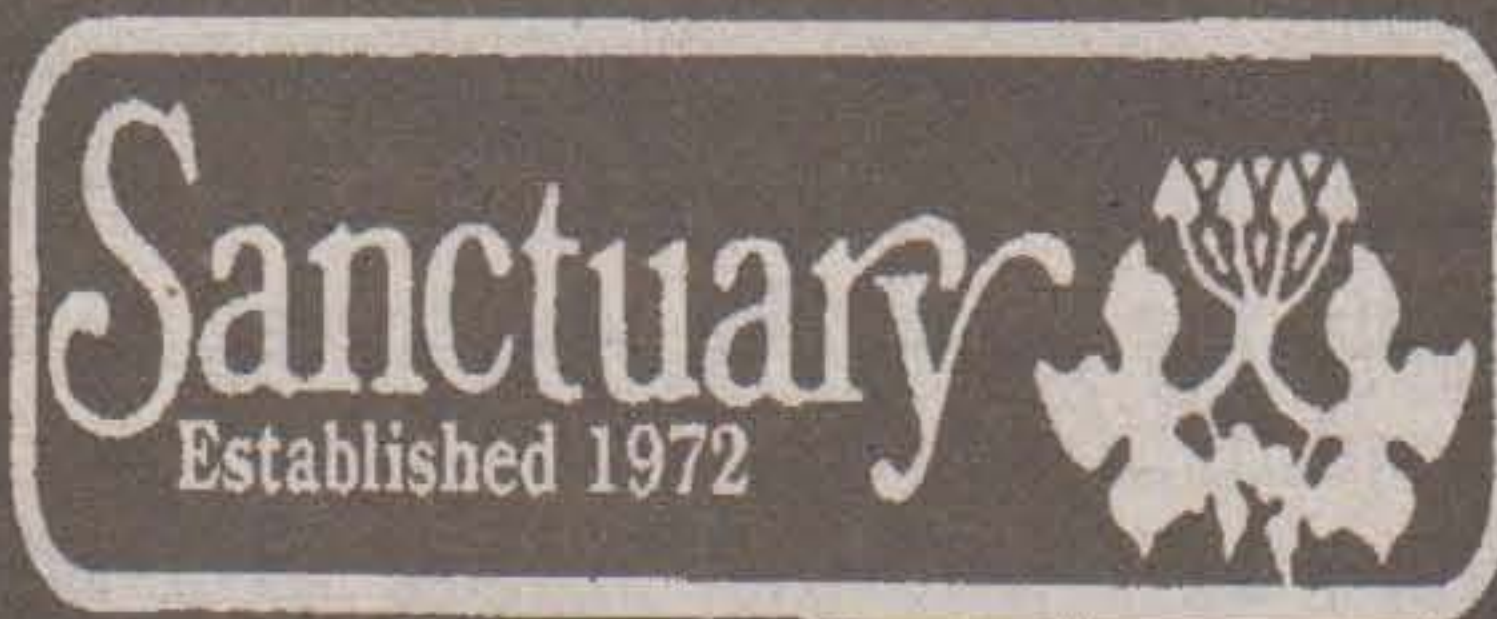
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But things aren't going that well. West doesn't quite have the words down, and they haven't even begun to work the second musical number. The music was written and will be performed by Iowa City's own King Toad, AKA Jamal River. But he couldn't be here tonight, and neither could one of the other actors, who hasn't actually been seen for days.

"He's still in it, right?" writer/actor/director/producer Clarke asks warily. West scratches his stubble and shrugs. Tabor stares blankly. Clarke relents.

"OK, take five, everyone," Clarke says, and then, under her breath, "I'm not hard

to please—I just want it to be perfect. No Biggie."

But it is kind of a biggie when you consider that opening night is one week away. That is when *The Stabbiest Mexican* will go toe to toe with fellow writer and No Shame veteran Chris Stangl's one-act titled *Winona Ryder*. The evening of theater has been billed as Clarke vs. Stangl, and Clarke wants to win.

How, one might ask, does a pretty, blonde-haired, blue-eyed girl—with really white teeth—having earned her Masters of Fine Arts degree in linguistic translation, end up writing a play about a murderer of 13 people? And why would she cast herself

as his wife?

"It is kind of an examination of our desires and tendencies toward violence in America," she explains.

"It's about love," interrupts West. He is sitting on the edge of the stage, which is really just a raised portion of floor. There is virtually no scenery, and absolutely no curtain. Lighting consists of four bare bulbs on a track in front of the stage with only two options: on and off. "It's a love story."

Clarke ignores him. "It isn't a critique of violence in America, or media violence or anything," she explains, sounding apologetic, like she's afraid it will sound academic or clichéd. "It just thinks about how we love violence, are sort of attracted to it."

"A love story," repeats West. "About how love conquers all—how you've got to do what you love, whether it's cutting people up or loving people who cut people up."

Clarke nods in agreement, as if that was basically the point she was trying to make but couldn't find the words.

Tabor says nothing, sitting in a sketchy wingback chair, face buried in a book. This is Tabor's big chance to redeem himself at Public Space ONE, after the *Million Dollar Dog* episode. You see, Tabor had been cast as the lead in the film, written and directed by local Jim Nebeling. Shooting took place on and off for months, whenever Nebeling had the time or inclination, and was finished while Tabor was on vacation.

"I went to visit relatives in Arizona, so he killed my character," deadpans Tabor. When the film premiered at Public Space ONE this past February, his character abruptly disappeared after the first 45 minutes, never to return. *The Stabbiest Mexican* is his chance to complete a Public Space ONE project alive.

Suddenly, at the top of the stairs, a young woman in white terrycloth shorts and shirt asks about the psychic readings. Clarke tells her they moved out. No, she doesn't know where to.

"We should have given her a reading," West says after the woman has left. "We could have scored some good money. Speaking of..." he moves to the back of Tabor's chair, "What are you reading?"

Tabor thrusts the book into the air so West can see the title: *555 Fun Things to Do* by Bob Basso, PhD. "I got it off the used bookshelf," he explains. Tabor delivers all his lines with a Steven Wright deadpan, though his voice is a little Ray Romano. "Check this out: #347: Lay down in tall grass.' This is the Bible. I have to buy this." He shuffles off to the register where he rings himself up for the book.

Clarke and West agree that it is a total find. It's hard to figure out what they find

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more amusing, the fact that the advice on how to have fun is so totally lame, or the fact that such a book got published in the first place. It seems suddenly like Bob Basso, PhD. is sort of the whole point to having a Public Space ONE: When someone can get published, and actually earn money, by telling others how to have fun, by planning spontaneity, and, on top of that, do such a crap job of it, then surely we teeter at a brink. We need a revolution.

And with that silent revelation shared, the three hop on stage for the “Horrible Violent Gangrape” number, one of West’s favorites in the whole show.

Loophole revelation

Even after Griffin and the James Gang had found a place to perform, had built the stage and seats for their audience, they

“It’s a beautiful circular motion with everyone feeding off of each other’s artistic energy. Paul Rust’s play helped Chad Simonds perform his play, which helped Megan Walton display her photography, which helped Ben Schmidt sell CDs, and on and on and back again, and using that to create more energy for the next artist to join the circle.”

—Spencer Griffin

experienced another near death. Six-one-half South Dubuque Street, a second floor, with a single, pan-gender restroom and no handicapped access, could not be zoned as a performance space. According to city code, they were sunk. Instead of killing the dream, this caused the experiment to grow in a new direction: retail.

A retail space doesn’t have the same zoning restrictions as a performance space, but, conversely, a retail space can legally put on public performance. Translation: Call it a store instead of a theater, and suddenly your play is kosher. What began as a legal end-run, however, became a logical extension of the Public Space ONE ideals: If local actors and playwrights were in need of a free

place to put on performances, doesn’t it follow that local artists might need a gallery? Might local self-published authors need a distributor? Could local musicians need a place to sell their compact discs? The more they looked, the more they discovered a huge void, people whose creativity couldn’t find a home at the university or acceptance in the commercial community. An artistic outpouring followed.

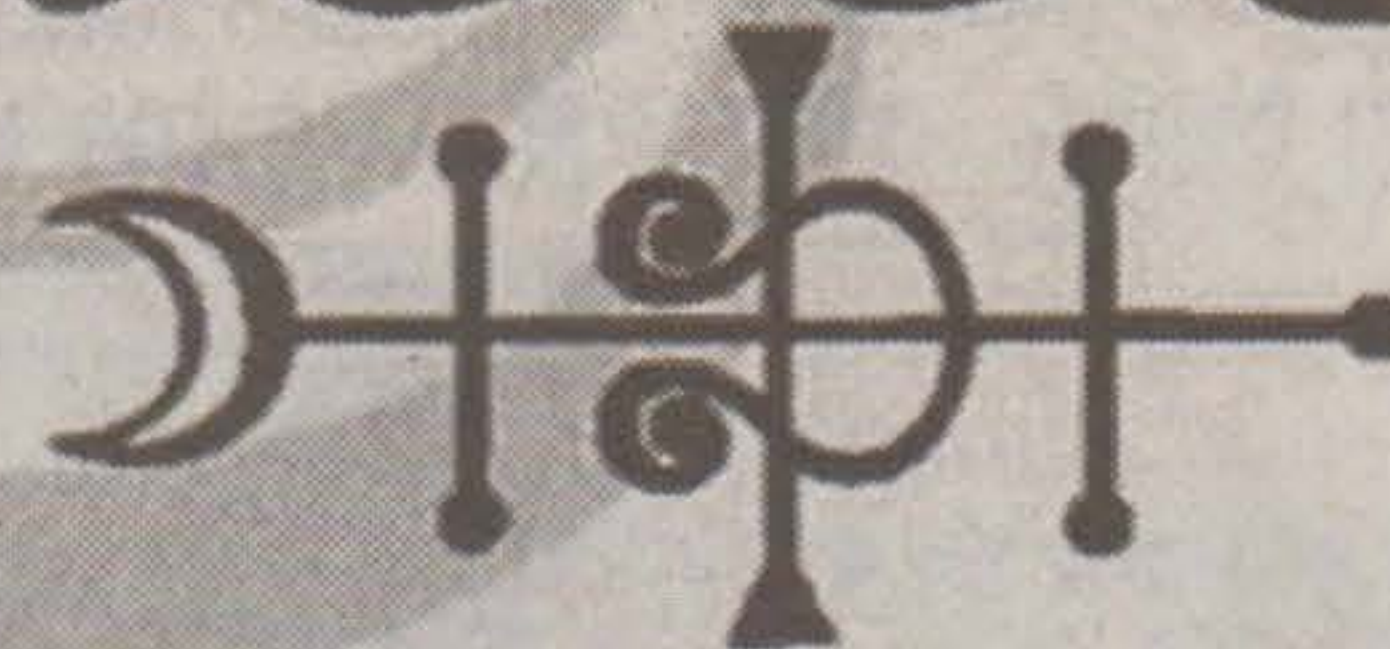
“I was so excited to have a place to display my photographs,” explains local photographer Megan Walton. “From the first night I was excited because I saw so much potential there: a ton of artists working together to support each other’s endeavors. Where you

don’t need to qualify your art to someone.”

For Spencer Griffin, this non-elitist philosophy is the lifeblood of the Public Space ONE experiment: “Public Space ONE offers a venue that has no quality control. If you are a playwright—let’s put on that play. If you are a novelist—let’s get copies of your novel and distribute. If you are a painter—let’s get those paintings on the walls. It’s a beautiful circular motion with everyone feeding off each other’s artistic energy. Paul Rust’s play helped Chad Simonds perform his play, which helped Megan Walton display her photography, which helped Ben

continued on page 22

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Malai Kofta

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ProtostarR represents a sort of chimerical combination of all the disparate elements of Iowa City's underground music scene. They're a little bit arty, a little bit techno, and a little bit trippy-hippy. But they're not, as the Germans say, "between the chairs"—they definitely have their own sound, which stands out as unique in a scene dominated by roots rock on the one side and emo mutations on the other.

Malai Kofta took over two years to put together, and the sound represents several phases and lineups. As such, there are occasional lapses—the peculiarly flat production of the opener "Rid of the Bomb" and the better-in-theory-than-practice bilingual dance track "Disco Nuevo." But these are more than made up for by epic tracks like "Colored Lights" and "Dusk," which are strong songs made stronger by wide-screen production values, varied instrumentation and elliptical lyrics.

And perhaps most representative of their Iowa-City-ness (if there is such a word) is the beautifully cracked ballad "Nonfiction," which twists the metaphor of love affair as literary production into something both touching and silly—"You're the paper mill, I'm the Ink Supply, alone at last...yeah the tabs are good, alignment's fine...All we need is closer spacing." The lyric is both compelling and completely cracked, and sung with such innocent conviction that it almost makes sense.

The songs on *Malai Kofta* have a sunny, tuneful pop quality that seems unstuck in time—"Trance" has a bouncy '80s pop feel, "Capri" is sort-of house music that borrows Prince's organ, and "Eraser" could



come from any of the past four decades. ProtostarR are all over the place stylistically in a way that could have been disastrous, but instead seems to work best when it could have been the most disastrous. At the end of "Eraser," for no discernable reason, the key changes and they sing "hell yeah" over and over. Do I know why? Hell no! Is it great? Hell yeah!

ProtostarR's CD-release party is set for Oct. 11 at the Green Room.

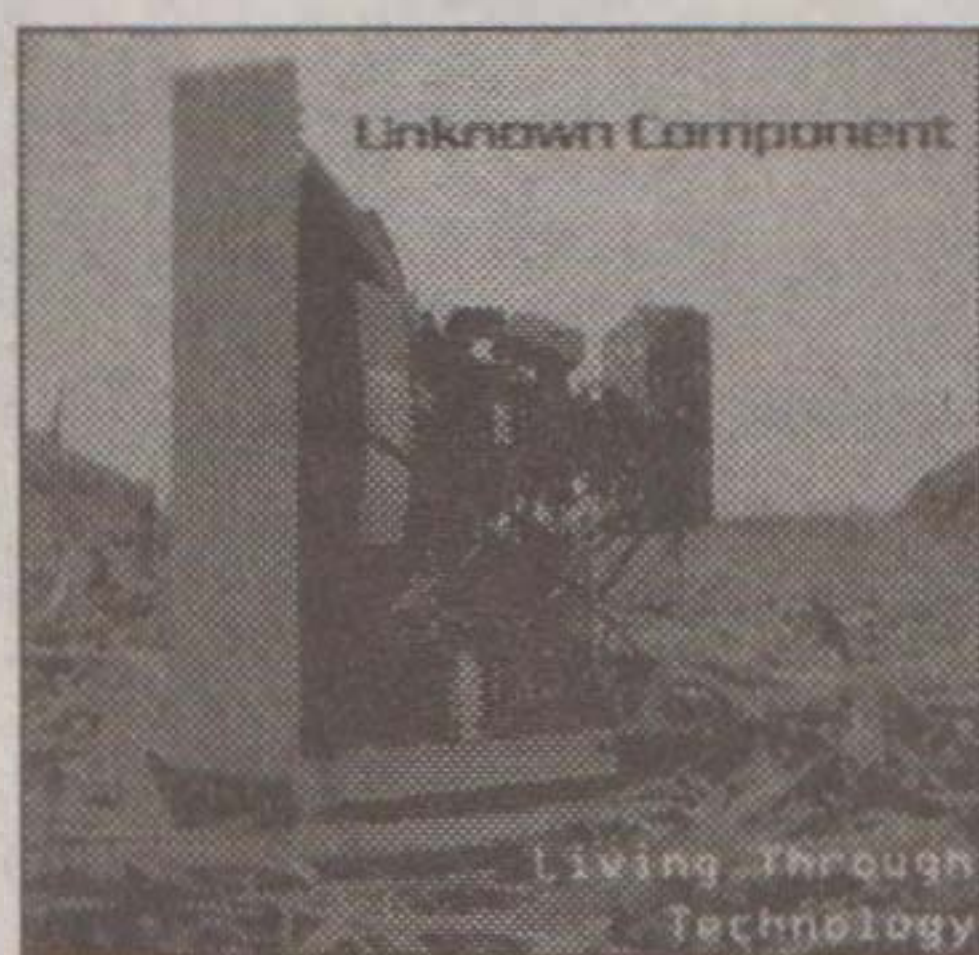
Kent Williams

Unknown Component

Living Through Technology

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The compact disc is dead. I read it in a magazine, *The New Yorker*, a periodical known for its accuracy. The recording industry has become unprofitable for all but a chosen few. Downloading music for free has become the norm. The old model of evaluating recorded music has also changed.



Now anyone can release songs on MP3 files and share them with listeners at no cost. Unknown Component's *Living Through*

Technology is a hybrid version of such—an MP3 file burned on disc and submitted to *Little Village* for review.

Is it amateurish? Sure it is, that's part of its DIY charm. The disc's lo fidelity sound, strained vocals and unprofessional instrumentation add up to something greater than its parts. Keith Lynch—the local auteur behind the music—doesn't glorify truth or beauty, he shows the truth and beauty in the commonplace: the human voice, a simple riff and an austere beat. The

ironically named *Living Through Technology* works best when Lynch keeps his objectives—and lyrics—uncomplicated, on songs like "Just Hear Me Out," "This Worn Out Scene" and "Idealistic." He seems to get lost on the longer cuts, though, like "Wasting Time Away" and "Adjusting to Your Environment."

Sure, sometimes the songs are pretentious or pedestrian (consider lyrics like "Walking down the street today/looking for a place to stay/people pass me on the way" from "Humankind"). Looking for flaws on *Living Through Technology* is like looking for straw in a stack of needles—a painful and unnecessary experience. The surprise comes from the pleasures one discovers.

Some of the songs are quite Beatlelike (circa 1966) in their lyrical use of moody, semi-psychedelic language and steady tempos that sometimes take unexpected turns. Consider "Television and Microwaves," whose chorus builds to a small crescendo with the words "Suddenly the room is full of cowards/I can hear them ramble on for hours/I wish that once the words that they were sounding/didn't sound the same as lemons drowning." What at first seems like babble emerges into...well, more babble, but of a charming and entertaining sort.

The idea of the sound of lemons drowning, like the sound of doves crying, suggests something poetically important, just like the alias Unknown Component and the title *Living Through Technology* evoke conceptual significance. Who's to say what it all means—that's kind of the point. The listener has to decide.

Lynch may not aspire to be a professional musician in the slick sense of the term, but he seems eager to share his love of popular music with others. This document reveals his ambitions. LV

Steve Horowitz



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RIP

Late Ten Grand singer affected many

The Iowa City community suffered a devastating loss with the recent death from unknown causes of musician Matt Davis. Davis, best known as lead singer/guitarist for Ten Grand (formerly the vidablue), was a vibrant individual who influenced many people locally and across the globe through his exuberant music and charismatic personality.

Ten Grand performed loud, passionate

post-punk-style compositions (sometimes labeled Screamo—a reference to the music's volume and emotional core). The band had been touring internationally in support of its well-received first release for Southern Records, *This is the Way to Rule*.

Fellow Ten Grand member Joel Anderson described Davis as "a true individual who stood out in a music world that is oversaturated with no talent rip-off artists and copycat scenesters. He created where others mimicked, and he paved new ground where others found it easier to follow. He did these things in both his music and his life."

Luke Tweedy, who designed album art and posters for Ten Grand, was a close friend of the late musician. Tweedy remem-

bered Davis with a smile: "He would start a band with anybody. He was not genre specific and went out and performed with his brother and more bands than anyone else I ever knew. He was driven, not by fame or money, but by the sheer pleasure of making music."

Davis' effect on others can be clearly seen on the memorial page at www.ten-grand.com/. Musicians and fans from Poland to New Hampshire to Glasgow to Spokane and almost everywhere in between have posted their condolences. If you were a friend or fan of Davis, the website is a good place to leave a message and find some emotional support. LV

Steve Horowitz

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CALENDAR

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ART/EXHIBITS

AKAR

4 S. Linn St., Iowa City, 351-1227

Soot and Smoke: Carbontrap Shino Work, works in porcelain by Malcolm Davis, Washington DC, Sept. 5-28.

Arts Iowa City/The Galleries Downtown

218 E. Washington St., Iowa City, 337-7447

Chris Burd, bronze and cast iron; Astrid Bennett, art quilts; Truc Deegan, brush drawings; Velga Easker, mixed media; Peter Feldstein, digital drawings; Jan Friedman, textiles; Sally Lindberg, silkscreen prints; Ruth Muir, watercolor and pastel; through Sept. 7 • *Duos*, artwork of four Iowa City artist couples: Kay and Byron Burford, Genie and Joseph Patrick, Kathy and Tom Wegman, Laura Young and Tom Aprile, Sept. 12-Oct. 12; opening reception Sept. 12, 5-8pm.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503

What's so Funny?: Art with Humor, through Sept. 28 • *From Dürer to Blake: Images of War & Peace from the Collection*, through September • *Villa to Grave: Roman Art and Life*, 150 Roman objects—sculpture, frescoes, jewelry, furniture, coins and other decorative art objects—displayed in a recreated Roman architectural setting, Sept. 19-Aug. 25, 2005 • Roman Street Fair, Roman re-enactors, catapult demonstrations, arts, crafts, vendors and more, Sept. 20, 10am-3pm. (See *Words* listing for more)

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580

New and recent work by Dan Attoe (Iowa City), Jno Cook (Chicago), and Gordon Ligocki (rural Indiana); opening reception Sept. 5, 5-7pm • Recent prints and drawings by Iowa artist Bonnie Koloc.

Falconer Gallery

Grinnell College, 1108 Park St., Grinnell, 641-269-4660

Roots of Renewal, paintings, photographs, sculpture and installations by 18 artists, most from the Midwest, examining the culture and life of the great plains as it faces pressure from new industries, new farming practices, new immigrants, and new attitudes toward the original tall grass prairie, Sept. 6-Dec. 18; opening reception, music by "Spider" John Koerner, Sept. 6, 7-9pm • *SEED/HOUSE*, installation by Sandra Menefee Taylor and Linda Gammell, Sept. 6-Nov. 16; artists' talk and reception Sept. 6, 10am, 1082 Fifth Ave., Grinnell • *Return and Bounty's Balance*, installation by Chaden Halfhill, Des Moines, Sept. 6-Dec. 14, Falconer Gallery and Davis Building • *The Great Plains Collection*, photographs by Michael Forsberg, Sept. 16-Oct. 13; opening reception Sept. 16, 4:15-5:30pm, Burling Gallery, lower level Burling Library, Grinnell College.

Hudson River Gallery

538 S. Gilbert St., Iowa City, 358-8488

Digital photos by UI art professor Joseph Patrick, studies for paintings in UI Museum of Art show, Sept. 6-20; opening reception Sept. 6, 6-8pm.

Iowa State Bank & Trust

102 S. Clinton St., Iowa City

Iowa Landscapes: Pastels by Marcia Wegman; Black & white photography by Michael Johnson.

Lorenz Boot Shop

132 S. Clinton St., Iowa City, 339-1053

Infusion of Colors, mixed media by Nora Cross, including foil imaging and intaglio; *Darkroom Visions*, color photography by Kathryn Coryell; both through September.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Prints and paper works by Jon Lee, West Branch and Seoul Korea, through Nov. 5, Boyd Tower West • Intaglio prints by Jon Fasanelli-Cawelti, Muscatine, through November 21, Boyd Tower East • Pastels by Mary Muller, Des Moines,

through October, John Colloton Pavilion, 8th floor (Patient and Visitor Activities Center) • David Marquez (bronze sculptures) and Jeff Rinderknecht (ceramics pieces), both of Iowa City, through October, main lobby.

UI Main Library

UI campus, Iowa City

"The Lewis and Clark Expedition: A Bicentennial Exhibition, 1803-1806," captains' journals, fictionalized accounts, and books by Iowa authors about the journey, through Sept. 28, Special Collections Department, second floor • *Comforting Creatures: the Human-Animal Bond in Western Culture*, through mid-September, North hall.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

Joseph Patrick, works by this UI professor of drawing and painting who is retiring after this semester, Sept. 5-Nov. 16; opening reception Sept. 5, 6-8pm. (See *Words* listing for more)

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

Tumisia Y2K, paintings and photographs by Bill Filios, through Aug. 31; reception Aug. 30, 6-8pm.

MUSIC

The Barn Restaurant

4709 220 Trail, Amana, 622-3214

7:30-11:30pm

Danzig & Woolley, Aug. 29 • Bryce Janey, Aug. 30 • Kelly Pardekooper, Sept. 19.

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Electronic Music Studios, Sept. 7, 8pm • Antonius Bittman, organ, Sept. 12, 8pm • Uriel Tsachor, piano, Sept. 14, 3pm • Delbert Disselhorst, organ, Sept. 19, 8pm • UI Percussion Ensemble, Sept. 26, 8pm • Nancy Gaub, violin, and Eugene Gaub, piano, Sept. 29, 8pm • Denver Dill, trumpet, and Rebecca Wilt, piano, Oct. 2, 8pm.

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580

8pm except Sundays (7pm)

David Wilcox, Peter Mayer, Sept. 7 • Drum Drum, Sept. 10 • Greg Brown, Garnet Rogers, Karen Savoca, Sept. 11 • Acoustic bluesman Guy Davis, Sept. 13 • Fiddler and step dancer Richard Wood, Sept. 14 • Susan Werner, Sept. 18 • Songwriter Jen Chapin, Sept. 21 • Electrofolk from Fiamma Fumana, Sept. 22 • Irish singer Niamh Parsons, Sept. 25 • Iowa singer-songwriter Bonnie Koloc, Sept. 27.

Gabe's

330 E. Washington St., Iowa City, 354-4788

Halcyon, Nikki Lunden, Aug. 28 • Troubled Hubble, The Flash Express, The Distinguished Gentlemen, Icarus Syndrome, Aug. 29 • Early show: Iowahardcore.com showcase, 7pm; Late show: Bad Fathers, Aug. 30 • Celldweller, Autumn's Descent, Aug. 31 • Burn Disco Burn, Kingdom Flying Club, Sept. 1 • 2Mex, Xoloanxinxo(OMD), Busdriver, the Shapeshifters, Sept. 2 • Absinthe Blind, Nolan, Race for Titles, Sept. 3 • TBA, Sept. 4 • Teddy Morgan and Kelly Pardekooper, Low Skies, Sept. 5 • Leven, Kita, Burnout, Sept. 6 • Tyler Corbett and friends, Sept. 7 • Conspire, Radial Conspiracy, Sept. 9 • Early show: 18 Visions, Hella; Preacher Gone to Texas; Late Show: Lead Foot, Akimbo, Sept. 10 • The Essex Green, Head of Femur, Bosco & Jorge, Poison Control Center, Sept. 11 • Winegarden, East Eighteen, ProtostarR, Tony Senio, Sept. 12 • Early show: Hey Mercedes, Murder By Death; Late show: The Legendary Shack*Shakers, The Diplomats of Solid Sound, Sept. 13 • Hulk Smash, Sept. 14 • The Movie Life, Fairweather, Sept. 16 • The Big Wu, Sept. 18 • The Slats, Sept. 19 • The Psychic Revolution Tour, Sept. 21 • Birth, Sept. 25 • Grasshopper Takeover, Sept. 27 • Centro-matic, Sept. 29 • Sixer, Born to Lose, Sept. 30 • Lighting Bolt, Oct. 1 •

Slobberbone, Oct. 2.

The Green Room

509 S. Gilbert St., Iowa City, 354-4350

Blues Jam Mondays, Funk and Jazz Jam Tuesdays

Natty Nation, NICHEL BAGOFUNK, Aug. 28 • Dave Zollo and the Body Electric, Ben Schmidt, Aug. 29 • Robert Bradley's Blackwater Surprise, Pseudopod, Aug. 30 • Two Cow Garage, Aug. 31 • Japonize Elephants, WMD, Sept. 2 • Menagerie, Dead Roots, Sept. 3 • Broken Grass, Euforia, Sept. 4 • Mr. Baber's Neighbors Solar String Band, Sny Magill, Sept. 5 • Skunk River Bandits, Midwest Dilemma, Sept. 6 • Gglitch, Sept. 11 • The Beads, David Haack Band, Sept. 12 • Family Groove Co., Core Project, Johnny Six, Sept. 13 • Hieruspecs, Diverse, Jake Snyder, Sept. 14 • Jackstraw, The Schwillbillies, Sept. 17 • The Reacharounds, Lucy Star, Sept. 18 • Olospo, Sweet Potato Project, Smokestack, Sept. 19 • Orquesta de Jazz y Salsa Alto Maiz, Sept. 20 • Om Trio, Sept. 21 • Johnny Six, Sept. 25 • The Westfall, Swivel Hips Smith, Sept. 26 • Euphoria, Sept. 27 • Brothers Past, Future Rock, Sept. 28 • Robert Walter's 20th Congress, Sept. 30.

Hancher Auditorium

UI campus, Iowa City, 335-1160

Stefon Harris Quartet, Sept. 20, 8pm • University Symphony, Oct. 1, 8pm.

Harper Hall

Voxman Music Bldg., UI campus, Iowa City

Steven Stusek, saxophone, and Elizabeth Loparits, piano, Sept. 26, 8pm • Elaine Funaro, harpsichord, Sept. 28, 2pm.

Iowa Memorial Union

UI campus, Iowa City, 335-3059

Honey Tongue, Sept. 11, 8pm, Wheel Room • Café performance with Stefon Harris, Sept. 19, 8pm, Wheel Room.

Martini's

127 E. College St., Iowa City, 351-5536

Shows at 9:30pm

Sweet Jimmy, Aug. 29 • The Diplomats, Aug. 30 • TBA, Sept. 5 • Johnny Kilowatt, Sept. 6 • Soul Searchers, Sept. 12 • The Tornadoes, Sept. 13 • McMurrin/Johnson Band, Sept. 19 • Blues Tunas, Sept. 20 • Radoslav Lorkovic, Sept. 26 • Ashanti, Sept. 27.

The Mill

120 E. Burlington St., Iowa City, 351-9529

Open Mike Mondays, 8pm; all shows 9pm doors unless otherwise noted.

Ben Eaton, Sept. 5 • Letterpress Opry, Sept. 6 • Dennis McMurrin and Marty Christensen, Sept. 7 • Nate Basinger and friends, Sept. 11 • Mason Jennings, No River City, Sept. 12 • Dave Olson, Sept. 13 • Amy Allison, Neil Cleary, Sept. 17 • Neil Michael Hagerty, Sam Knutson, Sept. 18 • Huntington's Benefit with Big Wooden Radio, Flying Bacchus, Sam Knutson, Ben Schmidt, Sept. 19 • Brother Trucker, Sept. 20 • Greg Klyma, Sept. 23 • Ben Weaver, Sept. 25 • Steppin' in It, Sept. 26 • Joe Price, Sept. 27.

The Q Bar

211 Iowa Ave., Iowa City, 337-9107

Shows at 10:30pm

Adam Richman, Big Tasty, Aug. 30 • Nikki Lunden, Sept. 12 • The Nadas, Sept. 25.

Rock's Roadhouse

1701 Hwy. 1 S., Iowa City, 358-1514

Patrick Hazell, Sept. 26, 8:30pm.

Sanctuary

405 S. Gilbert St., Iowa City, 351-5692

Jazz Jam, Thursdays

John Cord Jazz Band, Aug. 29 • Steve Grismore Trio, Sept. 5 • Gizmo Funk Band, Sept. 12 • Jim Allen and Bob Hillman, Sept. 26.

Smokehouse

511 P St., South Amana, 622-3750

Electric Mule, Sept. 13, 8:30pm • Mackie Blue, Sept. 20, 8:30pm • Eric Noden, Sept. 27, 8pm.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

Mud River Open Mic, Fridays, 8-11pm, sign up 7:30pm, all welcome • Irish slow session (for more info contact

Tara Dutcher, tara@uptownarts.com), Sundays, 2-4pm • Jennifer Danielson, Aug. 30, 8:30-11pm • Silver Lining, Sept. 1, 5-8pm • Menagerie, Sept. 2, 7-9pm • Brandon Ross, Sept. 6, 8:30pm.

Union Bar

121 E. College St., Iowa City, 339-7713

Shows at 9pm

Umphrey's McGee, Sept. 25.

US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888

Good Charlotte, Something Corporate, Sept. 19, 7:30pm.

Yacht Club

13 S. Linn St., Iowa City, 337-6464

Blues Jam hosted by Flying Bacchus, Sundays 8pm-12am

Alma Hovey Hayride, Aug. 30 • Dennis McMurrin and the Demolition Band, Sept. 5 • Star Candy, Sept. 6 • Bastard Sons of Johnny Cash, Sept. 10 • Bryce Janey & Merrill J. Miller, Sept. 11 • Harmony Riley, Sept. 12 • David Zollo and the Body Electric, Sept. 13 • Martin Zellar (formerly of the Gear Daddies), Thomas Pace, Sept. 18 • Rearview Mirror, Winegarden, Sept. 19 • Honey Tongue, Sept. 20 • Bob Hillman, Jim Allen, Sept. 25 • Brother Trucker, Remedy, Sept. 26.

MUSIC FESTIVALS/SERIES

Conner's Home-Grown Dignity Jam

Aug. 31, College Green Park, Iowa City

4-8pm

Evert Conner Center for Independent Living Benefit: Dave Moore, Sam Knutson, Nikki Lunden, Radoslav Lorkovic.

Fiddlers' Picnic

Sept. 28, Johnson Co. Fairgrounds

Friday Night Concert Series

Weather Dance Fountain Stage,

downtown Iowa City

6:30-9:30pm

Teddy Morgan and Kelly Pardekooper, Sept. 5 • Big Wooden Radio, Sept. 12.

Iowa Women's Music Festival

Sept. 13, 12-5pm, Upper City Park, Iowa City,

335-1486

Wishing Chair, Kiya Heartwood and Miriam Davidson, Zoë Lewis, Irene Keenan Jr., Amy Finders and Annie Savage, Patty Ankrum (formerly of Black Sheep), food, arts.

Jazz Under the Stars

Noelridge Park, Cedar Rapids

7pm

Ashanti, Aug. 28.

Just Jazz Saturday Night Concert Series

Weather Dance Fountain Stage,

downtown Iowa City

6:30-9:30pm

The Saul Lubaroff Jazz Group, Aug. 30.

Market Music

Chauncey Swan Park, Iowa City

5-7pm

Grace & Beauty & the Mad River Band, Sept. 3.

Mud River Music Festival

Sept. 19-21, Izaak Walton League, Iowa City

Three days of local music & food, Gospel Music Pancake Breakfast Fund-raiser for the Homeless (Sunday, 10am); Friday, 5pm-12am; Saturday, 10am-12am; Sunday, 10am-2pm.

Weekend of the Arts

Sept. 6-7, Central Park, Grinnell

Sept. 6: Grinnell College student bands, 12-1pm • Kelly Pardekooper, 1:15-3:15pm • Tazband, 3:30-5:30pm.

Sept. 7: Grinnell College student bands, 12-1pm • Grace and Beauty and the Mad River Trio, 1:15-3:15pm • Orquesta de Jazz y Salsa Alto Maiz, 3:45-5:45pm

DANCE

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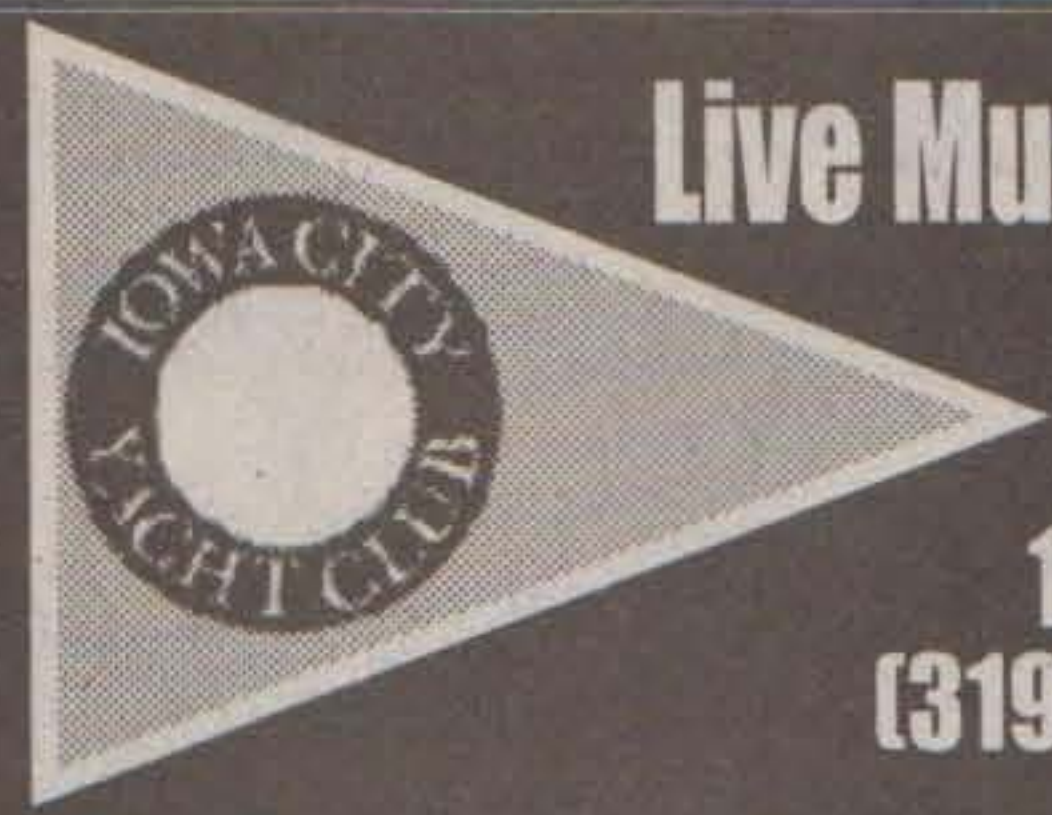
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Friday, Sept 5

DENNIS MCMURRIN & THE DEMOLITION BAND

Back where they belong—Solid Daddy-O

Saturday, Sept 6

STAR CANDY

Satisfy your funk craving with our Chicago funk favorites

Monday, Sept 8

MYTH AMERICA

Poetry, performance art, music

Wednesday, Sept 10

BASTARD SONS OF JOHNNY CASH*

Modern country with an "outlaw" edginess

Thursday, Sept 11

BRYCE JANEY & MERRILL J. MILLER

Friday, Sept 12

HARMONY RILEY

Saturday, Sept 13

DAVID ZOLLO & THE BODY ELECTRIC

Thursday, Sept 18

MARTIN ZELLAR*

A solo acoustic show from one of our all time favorites and former frontman of the Gear Daddies—Thomas Pace opens

Friday, Sept 19

Rearview Mirror*

Wow. Local band Winegarden opens

Saturday, Sept 20

HONEY TONGUE

Thursday, Sept 25

BOB HILLMAN

A very talented singer/songwriter

Friday, Sept 26

BROTHER TRUCKER

These gnarly roots rockers put on a great show—Remedy opens

Live Music & BBQ served 11am-2am

Every Sunday—BLUES JAM
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8pm-12am

* Tickets available at:

www.iowacityyachtclub.com

Iowa City Dance Jam, dance to eclectic music, Sept. 5, 8pm-12am, 354-5814 for more info • Salsa Breaks, Tuesdays, 10pm-12am.

Space/Place Theater

North Hall, UI campus, Iowa City

Farewell, Alan Sener, UI Dance Department, Sept. 11-13, 8pm.

THEATER/ PERFORMANCE

Dreamwell Theatre

Wesley House, 120 N. Dubuque St., Iowa City, 339-7757

Below the Belt, by Richard Dresser, a satirical look at company life, Sept. 26-27 and Oct. 3-4, 8pm.

Graffiti Theater

Iowa City

Uncolor, multimedia performance examining attitudes toward immigrants and people of color in the Midwest, Sept. 7, 7:30-9:30pm, Community Center Theatre, 927 4th Ave., Grinnell • *Getting REAL: Can We Cross the Tracks?*, interactive theater performance exploring class and economic difference in our communities, Sept. 18, 7-9pm, United Church of Christ, Fourth Avenue and Broad Street, Grinnell.

Hancher Auditorium

UI campus, Iowa City, 335-1160

The Full Monty, Sept. 23-26, 8pm; Sept. 27-28, 2pm & 8pm.

Campbell Steele Gallery

1064 Seventh Ave., Marion, 373-9211

Liars Holographic Radio Theatre, music and original skits, Sept. 5-6, 8pm.

Old Creamery Theatre

Price Creek Stage, 39 38th Ave., Amana, 800-352-6262

(unless noted otherwise)

Price Creek Stage: Wed., Fri., Sat. 8pm; Thurs., Sat., Sun. 3pm. Depot Theatre: Thurs. 3 & 8pm; Fri. & Sat 8pm; Sun. 3pm

Always...Patsy Cline, through Sept. 28, Price Creek Stage • *Painting Churches*, drama by Tina Howe, Sept. 4-28.

Public Space ONE

6½ S. Dubuque St. (above the Deadwood), Iowa City

"Sex in Public," performances by Aprille Clarke, Dan Brooks and Paul Rust, Aug. 28, 8pm • *Ladies and Gentlemen*, *Chuck Monson*, by Chad Simonds, comedy based on Bertolt Brecht's *A Man's A Man*, Aug. 29, 8pm. (See Events listing for more)

Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672

Fridays and Saturdays at 8pm and Sundays at 2pm
Private Lives, by Noel Coward, Sept. 12-Oct. 5.

Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8592

7:30pm Thursday, Friday, Saturday; 2:30pm Sunday
Wonder of the World, by David Lindsey-Abaire, Cass embarks on a riotous journey of self-discovery after discovering a dirty little secret in her husband's sweater drawer, Sept. 12-21.

AUDITIONS, CALLS, ETC.

CSPS

1103 Third St SE, Cedar Rapids, 364-1580

Volunteer Kick-off, for volunteers old and new, Sept. 3, 6-8pm.

Deadline for nominations of persons and/or businesses that have significantly contributed to human rights in Iowa City is 5pm, Sept. 5. Send to: Iowa City Human Rights Commission Awards Breakfast, 410 E. Washington St., Iowa City, IA 52240, or call 356-5022.

Women's Resource & Action Center

130 N. Madison St., Iowa City, 335-1486

Volunteer Program Training Orientation Session, volunteers will be trained as group facilitators to lead support and discussion groups at the center, Sept. 8, 6-9pm.

CONTESTS

"The FAIR!est Block of All" Contest. FAIR! is sponsoring a contest to identify the "FAIR!est Block" in Johnson County. Winning block will be one that, through its social relationships and physical design, best exemplifies the organization's four founding principles of social, economic and environmental justice, and local democracy. To celebrate the winner, FAIR! will sponsor a block party and talent show for the winning block. Deadline for applications is Sept. 12. Send to FAIR! Local Culture Committee, PO Box 1812, Iowa City, IA 52244-1812. More info at www.jcfair.org.

Submissions sought: Johnson County Conservation Board Photo Contest, for all ages. Submit photos in categories: Wildflowers and Plants, Wildlife, People in Nature, or Nature's Power. Winning entries awarded prizes and displayed at the County Administration Bldg. and the Operations Center of the Conservation Board at Kent Park. Entry deadline Sept. 5. Get entry forms and rules by calling 645-2315 or visiting www.johnson-county.com/conservation/index.shtml, then opening the Summer 2003 Conservation Connection Newsletter to page 6.

COMEDY

The Green Room

509 S. Gilbert St., Iowa City, 354-4350

Lightning in a Bottle, Iowa City's new improv theater, Sept. 7 & 21, 8pm.

Hancher Auditorium

UI campus, Iowa City, 335-1160

Emma Goldman Clinic Benefit: Margaret Cho, Aug. 29, 8pm.

Macbride Auditorium

UI campus, Iowa City

Suzanne Westenhoefer, Sept. 12, 8pm, 335-1486.

WORDS

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503

"The Lives and Works of Iowa's Artful Couple: Kay & Byron Burford," lecture by Susan Boyd, Art Sandwiched In, Sept. 3, 12-1pm • Docent-led tours of the exhibition *Art in Roman Life: Villa to Grave*, Sept. 20 & 27, 12-1pm • "A Look at Roman-Inspired Architecture in Downtown Cedar Rapids," with historian Mark Hunter, Sept. 27, 1pm, reservations required.

The Green Room

509 S. Gilbert St., Iowa City, 354-4350

Poetry Slam, Sept. 10 & 24, 9pm.

Falconer Gallery

Grinnell College, 1108 Park St., Grinnell,

641-269-4660

"Putting a Face on Iowans' Food," Professor Neil D. Hamilton, Drake University, Sept. 11, 7:30pm, Mayflower Homes' Carman Center, 2nd Floor, 616 Broad St., Grinnell • "Bounty's Balance," artist's talk with Chaden Halfhill, Sept. 16, 7:30pm, Grinnell Coffee Company, 915 Main St., Grinnell • "Photographing the People of our Place," with Sandra Dyas (Iowa City) and John Shimon and Julie Lindemann (Manitowoc, Wisc.), Sept. 18, 4:15pm • "The Impact of the Casino on the Meskwakie Settlement," Douglas Foley, Department of Anthropology, University of Texas, Oct. 2, 7:30pm, Mayflower Homes' Carman Center.

IC Public Library

123 Linn St., Iowa City, 356-5200

International Writing Program panel discussions: Wednesdays, 3pm • "Rumors of Peace," with Minnesota peace activist Bud Dixen, Korean War veteran and semi-retired Lutheran minister, Sept. 22, 7-9pm, Room B.

Iowa Memorial Union

UI campus, Iowa City

Benjamin Hunnicutt, UI professor of leisure studies, discusses work and leisure, Finding God at Iowa luncheon series, Sept. 5, 12pm, River Room 1.

The Java House
211 E. Washington St., 341-0012

WSUI's "Iowa Talks Live from the Java House," Fridays, 10am

Iowa author Mary Swander discusses her latest book, *Desert Pilgrim*; music by Swander on bango and Al Murphy on fiddle, Aug. 30.

Prairie Lights

15 S. Dubuque St., Iowa City (unless otherwise noted), 337-2681

All 8pm (unless otherwise noted)

Broadcast live on WSUI

Tim Farrington reads from *The Monk Downstairs*, Aug. 28 • Iowa author and poet Mary Swander reads from *Desert Pilgrim*, Aug. 29, Van Allen Hall II • Novelist Curtis White reads from his new critique of American Culture, *Middle Mind*, Sept. 2 • John Domini, Drake University English prof, reads from his new novel, *Talking Heads 77*, Sept. 3 • German poet and translator Michael Hofmann reads from his work, Sept. 4 • Nell Freudenberger read from her first book of short stories, *Lucky Girls*, Sept. 5 • Garrison Keillor reads from his new novel, *Love Me*, Sept. 6, Clapp Recital Hall, ticket required • Poets Lee Ann Brown and Monica Youn read from their recent books, Sept. 8 • Poet Stephen Corey reads from his newest book, *There Is No Finished World*, Sept. 10 • Thisbe Nissen and Meredith Broussard read stories from a new collection edited by Broussard, *The Dictionary of Failed Relationships*, Sept. 11 • Frances Sherwood reads from *The Book of Splendor*, Sept. 12 • Lebanese poet and novelist Venus Khoury-Ghata reads from *She Says*, Sept. 15 • Frederick Turner reads from his new novel, *1929*, about Bix Beiderbeck, Sept. 16 • Annie Proulx reads from her latest collection, *That Old Ace in the Hole*, Sept. 17, Van Allen I • Writers' Workshop grad Brian Young reads from his first collection of poems, *The Full Night Still in the Street Water*, Sept. 18, no radio • Workshop grad Anthony McCann reads from his first book of poems, *Father of Noise*, Sept. 19 • Travel writer Tony Horwitz reads from *Blue Latitudes*, Sept. 22 • Workshop grad Dan Beachy-Quick reads from his first collection of poems, *North True South Bright*, Sept. 23 • Educator Esme Codell reads from her new book, *How to Get Your Child to Love Reading*, Sept. 24 • Kate Gleeson, literary collaborator of the late Janusz Bardach, reads from the second volume of his memoir, *Surviving Freedom*, Sept. 25 • Jeffrey Eugenides reads from his Pulitzer Prize-winning novel, *Middlesex*, Sept. 26, Shambaugh Aud.

40 Schaeffer Hall

UI campus, Iowa City

"Only Natural: The Horn of Mozart and Beethoven," Kristin Thelander, UI School of Music, Sept. 6, 10am • "Oh Baby: Fertility Decline in the Richest Nations on Earth," Jennifer Glass, UI College of Public Health, Sept. 20, 10am.

Shambaugh Auditorium

UI Main Library, Iowa City

"Voices from the Prairie: The Fourth Annual Iowa Writers Celebration," author Max Allan Collins and Pulitzer Prize-winning editorial cartoonist Paul Conrad discuss the theme of "Writers as Visual Artists," Sept. 19, 2pm.

Shambaugh House

UI campus, Iowa City, 335-0416

International Writing Program readings: Sept. 5, 5pm; Sept. 8, 3:30pm; Sept. 26, 5m • Maria van Daalen, reading, Sept. 19, 5pm.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

UI art professor Joseph Patrick talks about his works, Sept. 18, 7:30pm • Marguerite Byrum reading, Sept. 25, 7:30pm.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

Conversation Salon Night, Sept. 2, 6-9pm.

Voxman Music Bldg.

UI campus, Iowa City

Master class with Stefon Harris, Sept. 18, 11:30am, Room 1061.

Yacht Club

13 S. Linn St., Iowa City, 337-6464

Myth America, poetry, performance art, music, Sept. 8, 9pm.

EVENTS/FESTIVALS

Arts a la Carte

20 E. Market St., Iowa City, 354-1526

Celebration of Co-operation, to honor first anniversary of Arts a la Carte, evening of food, music, dance, and spontaneous entertainment, Sept. 20, 8pm-12am.

From Field to Family

Culinary Celebration

Sept. 11-14, Iowa City

Sept. 11: Benefit Culinary Walk, featuring seven Iowa City establishments that serve and promote locally produced items, 5-9pm, downtown IC, purchase tickets at New Pioneer Co-op stores by 9am day of event.

Sept. 12: "How does Politics Impact Local and Sustainable Food Production?", symposium, Sept. 12, 6-7:30pm, 10 S. Gilbert St. • Book reading by Gary Paul Nabhan, 8pm, 10 S. Gilbert St.

Sept. 13: Chefs prepare food from the Farmers Market, 9am-12pm, Chauncey Swan Park • Visit Janette Ryan-Busch's Fae Ridge Farm, 1-3pm, talk at 1:30pm, 5140 Rapid Creek Rd. • The Szathmary Collection, view UI collection of old and rare cookbooks, 2:30-4:30pm, UI Main Library, Second Floor Main Conference Room • Slow Food Iowa Harvest Dinner, naturalist Gary Paul Nabhan will discuss "A Sense of Place: Eating Locally Means Investing In and Tasting Your Homeland" and Seed Savers Exchange founder Kent Whealy will discuss "The Future of the Heirloom Seed Movement," 6pm, Jordan Creek Bison Ranch, 1837 Jordan Creek Rd., Solon, tickets available at New Pioneer.

Sept. 14: Wild Mushroom Foray, with mycologists Dean Able and Damian Pieper, Sept. 14, 9am, Hickory Hill Park • Light Brunch: Coffee and Conversation, 11am-1pm, New Pioneer Co-op, Coralville.

Public Space ONE

6½ S. Dubuque St. (above the Deadwood),

Iowa City

"Sex in Public," drama, art by Alexandra Cmaylo, Megan Walton, Jess Stoeffel, a talkback with sexuality guru Tommy Russell, a short film by Jason Nebergall, and free condoms, Aug. 28, 8pm • Hardcore.com Showcase pre-show party with art, activities, workshops, juggling lessons, seven-layer salads, pancakes, films, Aug. 30, 10am-7pm.

Weekend of the Arts

Sept. 6-7, Grinnell

Music (see *Music Festivals* listing), art sale, street painting festival (Saturday, 12-5pm, Veterans Memorial Building, Broad Street and Fourth Avenue).

**NATURE/
ENVIRONMENT**

Kent Park

Rural Oxford (Highway 6, west of Tiffin), 645-2315

JAKES (Juniors Acquiring Knowledge, Ethics, and Sportsmanship) Day, archery, fishing, building turkey calls, Sept. 7, 3-6pm, meet at Youth Group Camp, for more info or to pre-register call 645-2315 • Monarch Butterfly Tagging Program, Sept. 14, 1pm, Conservation Education Center.

MISC.

Bruce more

2160 Linden Dr. SE, Cedar Rapids, 362-7375

The Eastern Iowa Garden and Landscape Show, Sept. 6, 9am-3pm.

Coralville Farmers Market

S.T. Morrison Park, swimming pool parking lot, 354-3006

Monday-Thursday, 5-8pm, through Oct. 10.

Herb Field Day

Sept. 5, 10:30am-5pm, Eric and Ann Franzenburg farm, 6925 19th Ave., Van Horne, 228-8758

Tour of Frontier Natural Products in Norway, 10:30am; growing, harvesting, drying and marketing herbs, 1pm, Franzenburg farm.

Iowa City Farmers Market

Chauncey Swan Parking Ramp, corner of Washington and Gilbert streets, Iowa City

Wednesdays 5:30-7:30pm and Saturdays 7:30-11:30am, through October.

Iowa Memorial Union

UI campus, Iowa City

20th Annual Human Rights Awards Breakfast, Sept. 25, 7:30am, Wayne Richey Ballroom, 356-5022.

Johnson County Democratic Party

Fall BBQ

Sept. 27, 4pm, Izaak Walton League

Presidential candidates, food, drink, children's activities, raffles, a silent auction, and more, 354-7199.

Oakland Cemetery

Iowa City

UI Annual Deeded Body Program Memorial Service, Aug. 29, 1pm.

Prairiewoods Franciscan Spirituality Center

120 E. Boyson Rd., Hiawatha, 395-6700

12th Annual Renewable Energy Expo, keynote speaker, John Perlin, author of *From Space to Earth: The Story of Solar Electricity*, Saturday, 1pm; workshops on everything from solar water heating to wind projects in Iowa schools, Sept. 6-7, 9am-4pm, www.irenew.org.

UI Main Library

UI campus, Iowa City

Women's Archives Open House, in conjunction with the 30th anniversary celebration of the Emma Goldman Clinic for Women, Aug. 29, 2-4pm, third floor.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

Labor Day Fair & Flea Market, student furniture, arts, antiques, closeout sale from Sal's Music Emporium, BBQ, and entertainment including African Kalimba, high school alternative bands, Sept. 2, 8am-3pm, behind the building.



Letter continued from page 3

workers by two proposed trade agreements that lack enforceable labor rights provisions; continued to work with colleagues on blocking the recent FCC decision allowing media monopolies to expand their control of media outlets; and cosponsored a bill to repeal parts of the Patriot Act that allow for secret "sneak and peek" searches of private property (this bill passed with bipartisan support on July 23)

I want our next president to have demonstrated the dedication and ability necessary to accomplish the agenda s/he sets out on the campaign trail. Kucinich has my vote after proving, day in and day out, that he's made dedication to truth and fairness part of a life's work in public office. Imagine what he could do as president!

Irene Friend
Coralville

Mud River Music Festival September 19-21st, 2003

Izaak Walton League
(south of Iowa City)
email jp@mudriver.org
for information and directions

No Dogs

\$10 Donation in
advance \$12 at the
gate Kids get in free
Camping \$5 for both nights

Tickets Available at Uptown
Bills Small Mall 401 S Gilbert St
319-339-0401

Line up:

Friday the 19th

5PM Funkmaster Cracker
6PM Nikki Lunden
7PM ProtostarR
8PM Caleb Ryder
9PM Dr. Z's Experiment
10PM the Absurd
11PM Alma Hovey Hayride

Saturday the 20th

10AM The Mike and Amy Finders Band
11AM Ed Gray
12PM Bree Clime-White & Darren Mathews
1PM Fiona
2PM The Mad River Band
3PM Dave Moore
4PM Ben Schmidt
6PM Jennifer Danielson
7PM The Diplomats of Solid Sound
8PM Half Fast
9PM Shame Train
10PM Kelly Pardekooper
11PM The Letterpress Opry

Sunday the 21st

10AM Gospel Music Pancake
Breakfast Fundraiser for the Homeless
11AM Gaia Chorus
11:30 AM Scotty Hayward, African Kalimba
12PM Sudanese Drumming with Tabool
1PM The Andy Parrott Trio

Local food vendors include
The Pit BBQ
Soleil African Cuisine
Pizza on Dubuque
Sirrus Organic Fruit Smoothies

To Volunteer
Contact Bree
at 319-338-3220
or email
choice@mudriver.org



PS1 continued from page 15

Schmidt sell CDs, and on and on and back again, and using that to create more energy for the next artist to join the circle.”

“One of our missions is to offer diverse programming,” Griffin continues, like he’s just getting started. “We have a women’s playwriting group, Venus Envy, and a Latino performance group, Mas Que Latino, slated to give monthly performances. We also have Nate Staniforth every other week performing an all-ages magic show. Still, that’s not enough. There are so many voices in Iowa City and we want to help all those voices be heard.”

Public Space ONE debuted on the first day of December 2002, with Paul Rust’s play *The Garvey’s*, directed by Spencer Griffin. Since then, dozens of performances, both grand and humble, have been staged.

As the experiment continues, there are many challenges Public Space ONE must still face: the possibility that one day Jim Bell will not be able to afford to let them stay rent free. That returning students may flock right past their doors to the bars. That the volunteers will dry up, the talent will move away, the committees will collapse. But even as these fears rush in, they are brushed aside, blown away, melted into puddles. “Public Space ONE is intoxicating,” Griffin explains. His pride and personal joy make it a little hard to articulate—like explaining what was so funny about the thing you had be there to understand. “Just sitting up there breathes new life into me because there is so much artistic creation and evolution going on every second.”

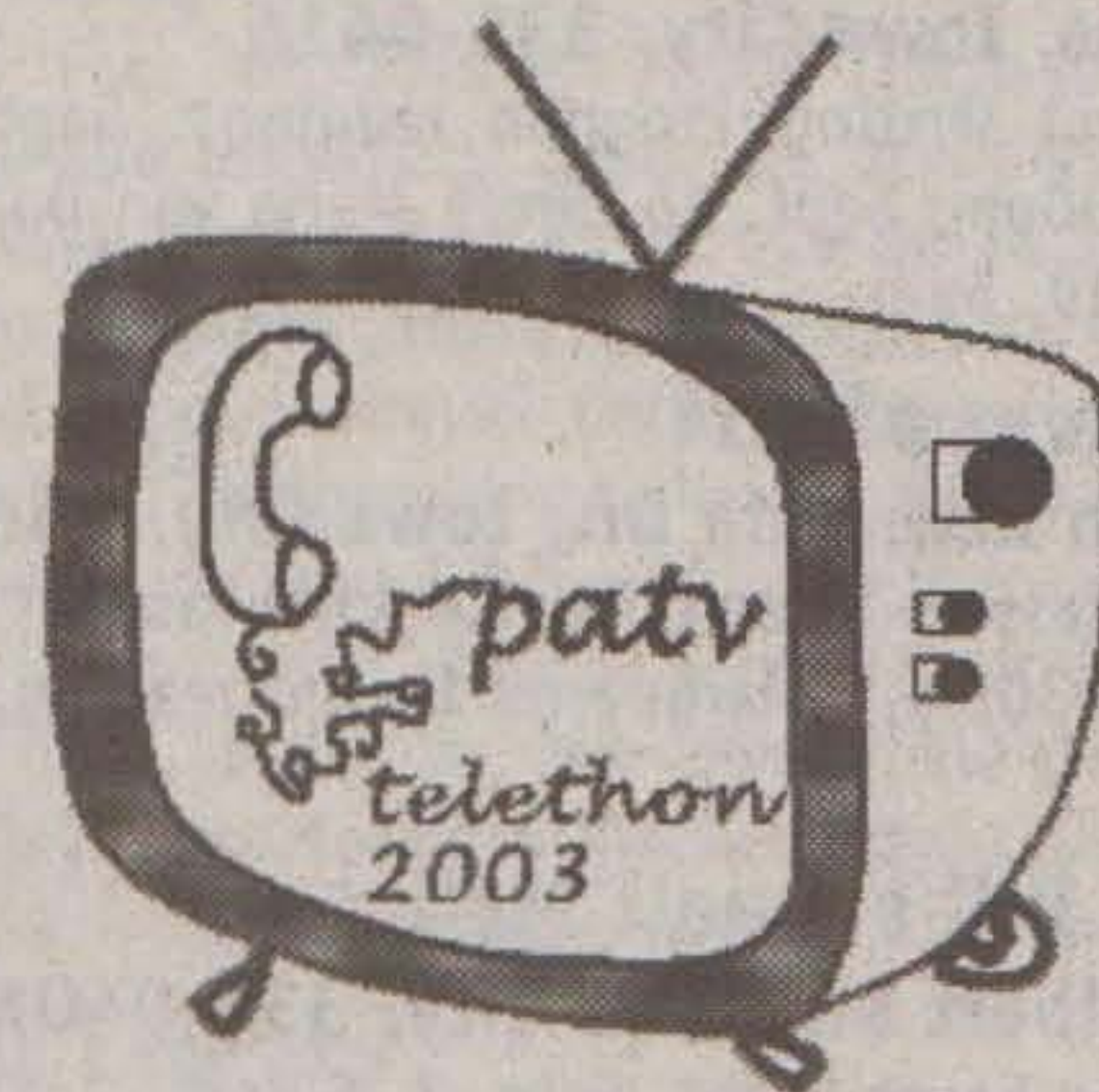
For more information on Public Space ONE, visit www.publicspaceone.org, or go to the source at 6 ½ South Dubuque St., above the Deadwood. Just look for the Psychic Readings awning. LV

Yes, I'm calling about the PATV TELETHON!



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art, music, dancing

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SATURDAY, Sept. 13, 7pm-midnight
SUNDAY, Sept. 14, 4pm-9pm



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stars over iowa city

FORECAST FOR SEPTEMBER 2003 • BY DR. STAR



VIRGO (Aug 23–Sept 22) Just because the hurdles seem higher and more numerous than you expected doesn't mean you will not achieve your goal. Neither does it mean that your goal is not worth pursuing. You might have to take things a little slower than you thought and spend more time solving each problem. In addition, you are beginning a whole new Jupiter cycle. Jupiter will offer unstinting support and protection in your new endeavors. However, Jupiter's help often comes in unexpected forms. Be willing to improvise. Notice I said "improvise," not "settle for less."



LIBRA (Sept 23–Oct 22) Outwardly, Librans will enjoy a month adorned by touches of glamour, charm and romance. Inwardly, Librans could be feeling otherwise as they balance social demands and work pressures. You can handle it, providing you don't push too far too fast. You might show more independence and want to take greater risks than you are really prepared to take. All will probably work out quite well, no matter what, as long as you keep long-term financial goals in mind and don't ignore the advice of those with greater professional experience.



SCORPIO (Oct 23–Nov 21) Scorpios are still mulling over changes in their basic economic arrangements. There is also increasing pressure on their day-to-day cash flow. These economic matters are intimately bound up with family and partnership relations. If you must enter into a long-term financial agreement, either as a borrower or a lender, keep it as simple and straightforward as possible. Try to keep things on a cash basis. Question all transactions. Be especially mindful of the effects your decisions will have on those close to you. Their needs are key.



SAGITTARIUS (Nov 22–Dec 21) Family and work concerns have both decided to cause you trouble at the same time. Those who consider themselves authority figures in both areas are making strong and unreasonable demands. Nothing is quite what it appears, either, and options are limited. Don't obsess. Don't take things head on. Don't fret over concessions you must make. Your personal leverage in these matters will grow if you quietly tend to your own affairs. The change and controversy all around you are working in your favor, though that might not be clear now.



CAPRICORN (Dec 22–Jan 19) Confusing financial signals make it hard to know which move to make. Partnership matters are under strain. Your local support network is in turmoil. Private worries are hard to resolve because the sources of these worries are hard to define exactly. The planets suggest that you need to decide who you really are and what you really want. For that you need to relax and play. Taking risks to discover and express yourself is a favored approach, despite present turmoil. Finances will soon ease significantly, taking the edge off most things, too.



AQUARIUS (Jan 20–Feb 18) Big planets are active in several financially sensitive spots in the Aquarian chart. Aquarians' famous love of independence and freedom of action is also being heavily stimulated. A big change is in the works, for sure, and it is hard to tell how everything will come out, but choices will have to be made. Things are likely to work out for the best if you set aside professional priorities and the demands of outside authority figures. Favor home and family interests and your own need for nurture and security.



PISCES (Feb 19–March 20) More exciting, more stimulating or more confusing months are hard to find. Big decisions will have to be finalized...eventually. Fortunately, the forces of change have slowed down for awhile, giving you a chance to take more time with important decisions and make needed revisions in your plans. Although travel and distant places beckon strongly, the planets suggest that you devote yourself to stabilizing and clearing up matters locally. You can depend on the support and generosity of partners, but over-reliance on them could lead to difficulties later.



ARIES (March 21–April 19) There is a strong emphasis on work and partnership relations in September, motivated not a little by profound and continuing changes going on inside you. You are seeing the error of your old ways, partly, but you are also driven by visions of a new and more appealing you. Take it slow. Don't worry so much about appearances. In sorting through all the issues, strenuously avoid complicated financial arrangements. Concentrate on straightforward cash deals. Feminism and finances mix especially well this month. Listen to the women in your life.



TAURUS (April 20–May 20) There is a lot happening in long-term financial areas. Negotiations could be especially difficult because they will affect matters close to your heart. There is a possibility of gain, but the planets suggest the likelihood of deception, manipulation and coercion. Events might force your hand, too. You have a lot of cards to play, though, and time is on your side. Seek flexible, non-binding agreements where possible. The needs of the women in your life should play a big role in your decisions.



GEMINI (May 21–June 20) The forces of change conspire to keep money coming in despite continuing tensions over important facets of your work and home life. You might be tempted to keep yourself in the good graces of the powers that be. Or to oppose them openly by working all the social and political angles. The opposition is too numerous and too deeply entrenched for a head-on approach to succeed. The planets suggest you would get better results working quietly behind the scenes. Cultivate new attitudes and update personal values and goals.



CANCER (June 21–July 22) You shouldn't blame yourself for tensions on the job. Political and economic conditions have a lot of people, including your fellow workers, very worried. Employers could respond by imposing new and annoying controls in the work environment. Fellow workers could express their anxiety and annoyance by manipulating you. There are probably more layers of confusion and deception. Dig deeper before you act to improve the situation. This month, issues of loyalty and steadfastness are foregrounded in romantic areas. Intimacy could easily lead to long-term involvements, even marriage.



LEO (July 23–Aug 22) Leos could end up in a proper pickle this month, with love and romance, marriage, power, money, jealousy, offended sensibilities...all the makings of a major cat fight. And what seems like an innocent little flirtation could turn out to be anything but. The best way to avoid disaster is to show respect for the needs and opinions of the women involved. You can depend on the steadfast support and protection of Jupiter, also. It will help prevent the worst outcome. You might escape with just a little high drama. LV



- 31 Two Cow Garage**
- 2 Japonize Elephants**
WMD (No cover)
- 3 Menagerie**
Dead Roots
- 4 Broken Grass**
Euforia
- 5 Mr. Baber's Neighbors Solar**
String Band/ Sny Magill
- 6 Skunk River Bandits**
Midwest Dilemma
- 10 Poetry Slam**
- 11 Gglitch w/ Funkmaster Cracker**
- 12 The Beads**
David Haack Band
- 13 Family Groove Company**
Core Project/Johnny Six
- 14 Hieruspecs**
Diverse/Jake Snyder
- 17 Jackstraw/The Schwillbillies**
- 18 The Reacharounds**
Lucy Star
- 19 Olospo/Sweet Potato**
Project/Smokestack
- 20 Orquesta de Jazz y Salsa Alto Maiz**
- 21 Om Trio**
- 24 Poetry Slam**
- 25 Johnny Six**
- 26 Westfall**
Swivel Hips Smith
- 27 Euphoria**
- 28 Brothers Past**
Future Rock
- 30 Robert Walter's 20th Congress**

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gen-x drama
THE SHAPE OF THINGS
Oct. 3-12



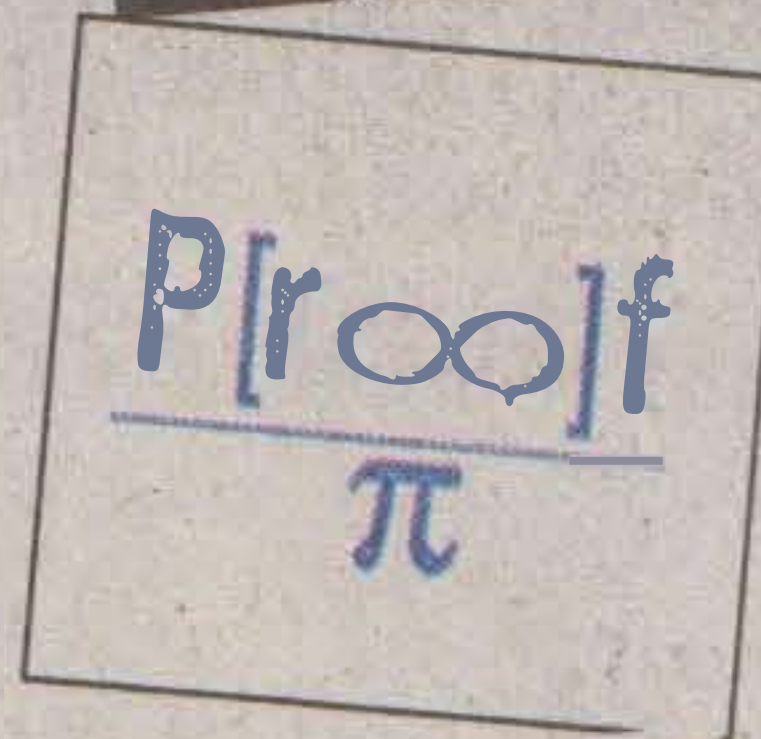
family holiday musical
HOME FOR THE HOLIDAYS
- A TCR Christmas
Nov. 21 - Dec. 13



a classic adventure
TREASURE ISLAND
Jan. 30-Feb. 15



stylish mystery noir
LAURA
March 12-21



Pulitzer Prize winner
PROOF
April 2-17



tantalizing new revival
CABARET
May 14-29



foot-stompin' musical
BIG RIVER-The Adventures
of Huckleberry Finn
July 9-31

Theatre Cedar Rapids